ROM

ART TREASURES IN THE ROYAL ONTARIO MUSEUM

THEODORE A. HEINRICH

A representative selection of the finest art treasures in the Royal Ontario Museum, commemorating the Museum's 50th anniversary

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Theodore Allen Heinrich

The Royal Ontario Museum, University of Toronto, enjoys world-wide recognition as Canada's foremost museum and the largest university museum in the world. As part of its Jubilee celebrations this book has been prepared to bring before the reading public a cross-section of its major treasures. These have been drawn from eight curatorial areas: Prehistory; the Near Eastern Department; the Far Eastern Department; the Greek and Roman Department; the European Department; the Ethnology Department; the Textile Department; and the Sigmund Samuel Canadiana Gallery.

The stated purpose of the Royal Ontario Museum is to provide its visitors with a deepened awareness of the world about them and of the creative products of man. It is with representative collections of the latter that this book is specifically concerned; for the Royal Ontario Museum numbers among its art objects and artifacts many treasures of the greatest beauty. Approximately two hundred of them are here illustrated, with descriptive text.

Handsome full-coloured and black-and-white plates depict artifacts from the Bronze Age, and sculpture, painting, textiles, ivories, silver, lacquers, jewellery, and furnishings from wide cultural regions—those of the Far East, Egypt, Islam, Greece, Rome, Europe, and North America from Indian and Eskimo tribes to modern English and French Canada. Yet varied and decorative as these reproductions are, the selection contained herein is but a pictorial introduction to the great wealth of the Museum.

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ART TREASURES IN THE ROYAL ONTARIO MUSEUM

THE ROYAL ONTARIO MUSEUM / THE UNIVERSITY OF TORONTO

ART TREASURES IN THE

FORTY-ONE COLOUR PLATES/ONE HUNDRED AND SIXTY-THREE ILLUSTRATIONS

ROYAL ONTARIO MUSEUM

THEODORE ALLEN HEINRICH

McCLELLAND AND STEWART LIMITED / PUBLISHERS

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INTRODUCTION

A museum is many things. Its strengths and weaknesses may be as much the result of chance as of design. Its obligations to scholarship and to the entertainment of the public vary with circumstance, charter provisions, and the ability and imagination of its staff. Its contribution to the education and enjoyment of its visitors is less a function of the number, kind, and quality of the objects it shelters than of the intelligence guiding their presentation. The volume of people moving in and out through its doors is of considerably less importance than the measure, immeasurable in any quantitative terms, of what they take away with them by way of a deepened awareness of the world about them and of the creative products of man.

The Royal Ontario Museum after only fifty years of official existence can count itself Canada's premier museum, one of the leading institutions of the continent, and the third largest in the British Commonwealth. It is also, through an association with the University of Toronto formalized only in maturity, by far the largest university museum anywhere. These are statistics of uncertain value. The Museum is also aware that among its peers it is certainly the least widely known, an accident partly of geography and the consequence of poverty in that it has not been able to publish more than a tiny fraction of its holdings. This book is an effort to bring to a wider audience a cross-section in adequate reproduction of its major treasures from eight broad curatorial areas within the vast realm of its Art and Archæology Division.

It is not an art museum or even predominantly an art museum. It was first projected as long ago as 1833 by a member of the Legislative Assembly of Upper Canada, Charles Fothergill, who unsuccessfully petitioned the Assembly to establish a "Lyceum of Natural History and Fine Arts in the City of York," as Toronto was then known. A grant of land was made and the idea enjoyed the patronage of successive lieutenant-governors, but no serious action was taken until eleven years after Fothergill's death, when in 1851 a provincial museum was established. During this period several small teaching collections were started in the several colleges which later became the University of Toronto. The most important of these had, however, been destroyed by fires before the end of the century. The need for a major museum in Toronto was recognized soon after 1900. It was the dream and the obsession of the young Charles Trick Currelly, later founding Curator and eventually first Director of the old Royal Ontario Museum of Archæology, supported by Sir Edmund Walker, President of the Canadian Bank of Commerce, and a group of his friends. Currelly, then an incipient Egyptologist but interested in every imaginable aspect of human accomplishment, started collecting and began to stir up interest. The Ontario government eventually provided funds for a building in 1909, and in 1912, shortly before its completion, the Royal Ontario Museum was officially established on April 16 by an Act of Parliament. Fothergill's all-embracing aspiration had never been lost sight of. The Museum was officially dedicated to the awesome task of collecting, studying, and exhibiting "The Record of Nature through Countless Ages" and "The Arts of Man through all the Years," as one may read in inscriptions deeply engraved in tablets on either side of the main entrance. The new Museum was actually a complex of five museums each with its own director and collections, for the heads of several faculty departments at the University had been persuaded to incorporate their teaching collections in the new venture. There were Museums of Archæology, Geology, Mineralogy, Palæontology, and Zoology.

The collections rapidly outgrew the original building, and the foundations for the Museum's firm, scholarly reputation were laid. The collections of the former provincial museum of 1851 were incorporated in 1924, and in 1932 a large extension tripled the available space, though no storage areas and very inadequate provision for office and research space gave birth to problems that become more acute every year. The years of depression and war were likewise very hard on the museums, so that the period from the founding to 1932 came to be looked back on as their Golden Age. The five museums became three; the three were formally integrated into the University by an amendment to the Parliamentary Act in 1947, although the public function of provincial museum was retained; and in 1955 the three were finally amalgamated under a single director and became the Royal Ontario Museum.

At this time the old Museum of Archæology, with whose treasures we are concerned in this book, was redenominated the Art and Archæology Division, and from this date began, as it did for the whole Museum, a renascence of interest, activity, and support. The addition of the word "art" to the title is not without significance, for it acknowledges not a change in purpose but a difference in attitude. Dr Currelly and his associates had been guided in the early days of the Museum by a deep and respectable faith in the principle of evolution and the idea of progress. It had been the intention to gather together objects and artifacts as fully illustrative as possible of the invention and development of the tools and utensils by means of which man had raised himself from naked barbarism to the exalted status of citizen of Toronto – or Peking or Rome. Acts of the spirit

were naturally included along with the evidences of necessity, and works of very high artistic quality found their way into the collections along with the objects of utility and the fragmentary sherds that belong to the grammar of archæology. The net was cast so wide, however, that much of the catch was looked upon more as evidence, as objects of curiosity, than as fit subjects for æsthetic contemplation. Everything, as is suitable for an institution in which pure research is a prime function and obligation, was regarded as a part of a cultural context. With rare exceptions, it was only in the regions of human history traditionally regarded in western eyes as representing the summits of civilized achievement that some of the Museum's treasures were given separate emphasis. This approach, perfectly valid, tended to encourage a limiting belief among the general public that art is only that which appears on the surface of a canvas. The rare exceptions normally made for a three-dimensional sculpture by a Michelangelo or a Phidias were not in the old view held to extend to the work of an anonymous Melanesian carver or proto-Sard artificer. All else was viewed as belonging to the scientific paraphernalia of archæology or the slightly dubious kingdom of ethnology, suitable as curios gathered by missionaries to demonstrate the superior accomplishments of those peoples whose cultures derived principally from the Mediterranean basin and the more highly regarded of its contiguous areas. Modern psychology and art history and modern art itself, by shifting emphasis from accepted works by specific personalities within traditionally approved canons of expression to a consideration of the positive energies and the formal values contained within creative works of whatever origin, vastly expanded the definitions of art and non-art.

The Museum was in a fortunate position in that, if for different reasons, it had always collected extremely widely and often very well. Currelly had already sensed this, and his successors – Mrs Homer Thompson (Acting), Mr Gerard Brett and Dr A. D.Tushingham – along with the increasingly large curatorial staff have shown in their purchases how this change in attitude has enriched the powers of the collections themselves to widen our æsthetic experience as well as to broaden our information. The change in nomenclature was tardy recognition that the Museum collections were more than a vast heap of fragmentary raw material in the jigsaw puzzles of cultural history. The reproductions in this book are sufficient evidence that the Divisional holdings constitute among other things a museum of sculpture, and that among its objects of decorative art from the most diverse origins in both time and place are indeed many treasures of the greatest beauty, which can be enjoyed without specific reference to cultural context. This has in no way denigrated but has rather enhanced the immense value of the research collections.

The Museum is deservedly best-known for its incomparably rich Chinese collections, which were in large part gathered in China for the old Royal Ontario Museum of Archæology by Bishop William C. White and Mr George Crofts during the first third of the present century, and it will not be surprising that the numerically greatest number of treasures chosen for illustration is drawn from the Far Eastern Department, which also contains good and increasingly choice representations of Japanese, Korean, Indian, and South East Asian art. Numerically the next most important, but still underappreciated from an æsthetic point of view, are the world-wide holdings of the Ethnology Department. It is natural that a Canadian museum should be rich in the art and archæological artifacts of this country. This is indeed true for the Naskapi of Labrador, the Iroquois and Ojibway of Ontario and their predecessors, for the Plains Indians, the Eskimos of the Far North, and the great art of the various Northwest Coast tribes. Much of this has been collected or dug by continuous fieldwork, but much of the material gathered in the Museum's early days came through the imaginative collaboration of Marius Barbeau and Professor T. F. McIlwraith. The holdings in the pre-Columbian art of both Central and South America are good and are being increased, particularly through the Museum's endeavours on its own behalf in British Honduras, as well as through purchase of individual objects elsewhere. Fortunate early purchases by Currelly brought major holdings of Zapotec and Casas Grandes material. Africa, Melanesia, Micronesia, and Polynesia are all well represented, in part through the generosity of returned missionaries. The Near Eastern Department embraces not only the culture of ancient Egypt and the early civilizations between the Mediterranean and the steppes of Central Asia but also Islamic art. Much of the Egyptian material was collected by Currelly when he was working at Abydos and Deir el-Bahari, activities which have been continued by staff members over the intervening half-century. Since the Second World War the Head and members of the Department have also worked variously at Jericho, Jerusalem, Nippur, and other ancient Near Eastern sites. The Greek and Roman Department is fortunate in possessing the Sturge collection of Greek vases, a splendid collection of coins, a large Cypriot collection, fine Villanovan, Etruscan, and Coptic material, and has a Roman Britain Gallery which is unique on this continent. The prehistoric collections,

a special interest of Currelly and now once again in sympathetic hands, are remarkable. The European Department's collections are extremely extensive and, although until recently labelled "Modern," start with Romanesque art. They are devoted predominantly to the decorative arts and are particularly rich in pottery, glass, and English furniture. There is good sculpture of all periods as well as fine ivories, silver and bronzes, and many unexpected things. Adjuncts include a print collection and the very large collection of arms and armour. This is by no means exclusively European, as it also contains Japanese and Islamic armour and a collection of Indo-Persian weapons presented by Lord Kitchener, which for teaching purposes are all shown together with the European examples. This Department has greatly benefited by gifts and bequests and is the repository of both the Lord Lee of Fareham collection of mediæval and renaissance *objets d'art* and illuminated manuscripts (on permanent loan) and the R. S. Williams collection of musical instruments. The very active Textile Department of textiles and costumes from every period and every part of the world preserves unique materials which in this book have been divided for greater clarity into their major cultural groupings. The cornerstone is the great Harry Wearne collection of printed cottons and related materials of the eighteenth century, but the range is from Coptic linen and Egyptian and pre-Columbian weaving to royal gowns and modern couturier models, the latter mostly documented. The Canadiana collections have been given only token representation in this volume, as their riches are gradually being handsomely published elsewhere and their interest is primarily historical. They form the greatest single concentration of such material in existence and include paintings, water-colours, drawings, prints, books and manuscripts, furniture, silver, and glass principally of the periods up to Confederation in 1867. The graphic materials are the monument of Dr Sigmund Samuel who, with the aid latterly of Mr F. St George Spendlove, has during a period of more than half a century brought together this vast and incomparable collection. His death occurred on April 29, 1962, while this book was going to press and is recorded with deep regret. Patron, trustee, and honorary chairman of the Museum Board, he was born in the year of Confederation, died in his ninety-fifth year, and was still actively collecting until the end. Mr Spendlove's extraordinarily useful and varied career was lamentably cut short less than a fortnight later on May 10, hardly a month after his last collecting trip to London.

In all the collections there are gaps of which the staff is well aware; subsequent Jubilees may offer more appropriate occasions to gauge the success with which the actively growing Royal Ontario Museum has filled them.

It would be impossible to express the appreciation and gratitude of the Museum and its Art and Archæology Division to the great number of friends who through gift or bequest have so enriched the collections. The names of many of them appear in the short captions to the plates. It may be sufficient to represent them by the mention here of a few particularly significant donors and benefactors: Sir Edmund Walker, Mr and Mrs H. D. Warren, James O'Brien, Sir Edmund Osler, Sir Robert Mond, Alfred Lord Melchett, Sir William van Horne, and Sir Henry Pellatt; David Boyle, Dr Allen Sturge, and Sir John Evans; Bishop William C. White, George Crofts, and Rev. Dr James M. Menzies; R. S. Williams, Reuben Wells Leonard, Major James Hahn, Mrs Harry Wearne, Miss Amice Calverly, Gerald Larkin, and Dr Lorne Pierce; H.M. Queen Mary and H.M. Queen Elizabeth the Queen Mother; Sigmund Samuel and Mrs Edgar J. Stone; the Massey Foundation and Viscountess Lee; the T. Eaton Company and the Robert Simpson Company. A number of dealers have also been very important to the Museum, perhaps chief among them Raphael Stora and his brother and Dr Elie Borowski.

All the work of such a museum as the Royal Ontario is based on research. This is not the place to divagate upon it, nor on the teaching, both formal and informal, which plays so important a part in its activities. Perhaps a little over half of its half-million visitors a year are students and school children who come as part of their education, for the Museum is among other things a vast open textbook in which the actual stuff of history and art and natural science is visible in three dimensions and in its original colour and actual size. For the remainder of what we call our voluntary guests and for many of the school children and students, the Museum's collections are wonderful browsing places where old interests can be pursued intensively or at leisure and new horizons are constantly opening. Many of them have long since found their own meaningful treasures here, though it may be hoped that this book will bring some to their attention which they have overlooked. This book, too, is for browsers among those who already know the Museum well and also for those who may be making its first acquaintance through these pages and plates.

The choice of objects to be illustrated has posed exceptional difficulties. To attempt to impose rigid standards of formal quality and content on materials ranging from the most primitive to the most civilized would be foolish. To reproduce near-

duplicates of splendid pieces more familiar in other museums would be wasteful. To eliminate a major example of Greek or Chinese art in order to include a piece of Colonial Canadiana of great regional but small absolute value would be downright silly. In a number of cases objects of supreme or unique importance in their categories defied the camera. Examples are the Tsimshian Pole of the Mountain-Chief, which soars upward eighty feet through the narrow confines of a stairwell, as do three other fine old totem poles of only slightly less awesome stature; the Ming tomb and processional or spirit way, which extend in splendid dignity across the lawns of a courtyard; the infinitely rich procession of several hundred mortuary figurines from the tomb of two Wei princes; or the Codex Rickards, a fourteen-foot Mixtec document also known as the "Lienzo Antonio de León." A number of small pieces likewise proved unphotogenic, among them the oldest deliberate work of art in the Museum, an animal portrait of a mare in foal deeply engraved in stone by a protosculptor of the middle Aurignacian Age (*c.* 24,000 B.C.) and a series of magnificent prehistoric flints. In some cases, important groups of objects such as the collection of Greek vases, the Chinese bronzes, and the *objets d'art* of the Lee of Fareham collection, are available at least to scholars in the form of catalogues published in the past. In others, as with the Chinese tomb figurines, fully illustrated and annotated catalogues are in course of preparation. Several well-illustrated exhibition catalogues, notably those on English silver, Chinese imperial robes, and masks, remain in print. Token representation was indicated in all such cases. A few treasures which photographed well proved not to be satisfactorily engravable. A very few delectable items such as a Northwest Coast frog bag kept creeping back after each elimination but in the end had to be suppressed on sternly practical grounds: they will achieve deserved renown in the more modest form of postcards.

The final selection of objects to be included in *Art Treasures in the Royal Ontario Museum* and the text accompanying them are the responsibility of the author. He has endeavoured to maintain fair balances between the weighted importance of the individual objects and the collections as a whole. He makes no claim to omniscience, nor to specialized knowledge in many of the fields covered by this book. He and the publisher believe that some real virtue, in the effort to present such disparate materials from the whole range of a large museum's possessions, resides in the unity deriving from an individual point of view, complete as this may be with the faults and biases as well as the insights of a single personality. He acknowledges the generous help in the form of information, criticism and other assistance received from members of the curatorial staff. He trusts that his interpretations will be accepted as evidence of a serious and sincere effort to make occasionally recondite material intelligible to the well-disposed layman. His secretary, Mrs Margaret Walker, has earned a debt of gratitude for patience with both manuscript and author. All the photographs have been made for this book by Mr Leighton Warren of the Museum staff with the exception of the colour photograph of a detail of the Yüan fresco, which is by Mr Walter Curtin. The abundance of plates both coloured and black and white and the handsome format of the book have been made possible at reasonable cost by a generous grant from the Canada Council.

That a tithe of the more important treasures of the Royal Ontario Museum, many of them previously unpublished, may now become familiar to a wider public is a great satisfaction in our Jubilee Year. It is our hope that this pictorial introduction to the great wealth of the Museum will induce many new friends to make their acquaintance at first hand.

THEODORE ALLEN HEINRICH

Director, 1962

ART TREASURES IN THE ROYAL ONTARIO MUSEUM

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PREHISTORY

The story of the Museum's treasures, in terms of the arts and artifacts of man, should start at least twenty thousand years earlier for the arts and nearly half a million for the artifacts than the gold objects here illustrated, but mention of the fact is sufficient indication of the length of time man had shaped and wrought until he was able to create objects of such real and lasting beauty as these. The adornment of the person, whether to heighten attraction or to seek the protection of a benevolent spirit or control of an inimical one or to provide an outward sign of rank and power, has been a characteristic of the human kind since, so to speak, the Garden of Eden. This group of golden adornments, all from the British Isles, dates from late prehistoric times and shows a high degree of craftsmanship.

The *lunula*, of which only some seventy in varying degrees of perfection are preserved among all the museums in the world, is an elegant version in beaten gold of a more common type of necklet, found especially in Scotland, of beads of amber and jet.

The smaller and older of the two armlets, a superbly crafted piece, is hammered spirally out of a gold band which tapers at either end into interlocking knobbed terminals. It may be of Irish workmanship.

The larger armlet, of simple ribbon gold twisted and turned at the ends to lock, is also an uncommon type, though torques and armlets of twisted square-section gold were being exported at this early date to Brittany and Scandinavia.

The elegant cloak-fastener, from the collection of Dr Allen Sturge, was probably cast by the lost-wax process, the disks then being finished by hammering. When worn, only the finely engraved bow would show, the disks slipping through slits and holding the garment from behind.

GORGET OR "LUNULA"
Early Bronze Age, Ireland, *c.* 1500 B.C.
Gold, greatest diameter $7\frac{1}{4}''$ (909.14.1)

ARMLET
Middle Bronze Age, England, *c.* 1350 B.C.
Gold, diameter $3\frac{1}{4}''$ (952.184.2)

ARMLET
Middle Bronze Age, England, *c.* 1200 B.C.
Gold, diameter $4\frac{1}{4}''$ (952.184.1)

DRESS-FASTENER
Late Bronze Age, Ireland, *c.* 1000 B.C.
Gold, diameter of disks 2″ (918.3.100)

This selection of Late Bronze Age swords with three different hilt types, all characteristically Hungarian in design and craftsmanship, gives a good cross-section of the Museum's holdings in this category, but the examples shown are of superlative quality. It can be said that few, if any, better ones exist. The late Dr Currelly in assembling the Museum's basic collections had a particular enthusiasm for tracing the development of human tools so that in gradually bringing together a typical collection of European arms and armour he was alert to every opportunity to acquire the ancient prototypes of the more familiar weapons and defensive gear of Gothic and Renaissance times, as well as the parallels from non-European cultures. Such materials have long been distributed to their appropriate departments, but if all were brought together it would be seen that the whole history of personal offence and defence could be traced in the Museum with outstanding examples from the Stone Age to the nineteenth century. Among them all, these three swords of the Late Bronze Age from the Danubian plains of Hungary would hold a high place for their beauty of design and craft, sensibility to intention, and skill of workmanship.

SWORD
Late Bronze Age, Hungary,
c. 1000 – 750 B.C.
Bronze, length 24½″ (918.5.69)
Formerly Graffenried, Egger,
and Sturge Collections
Gift of Mrs H. D. Warren

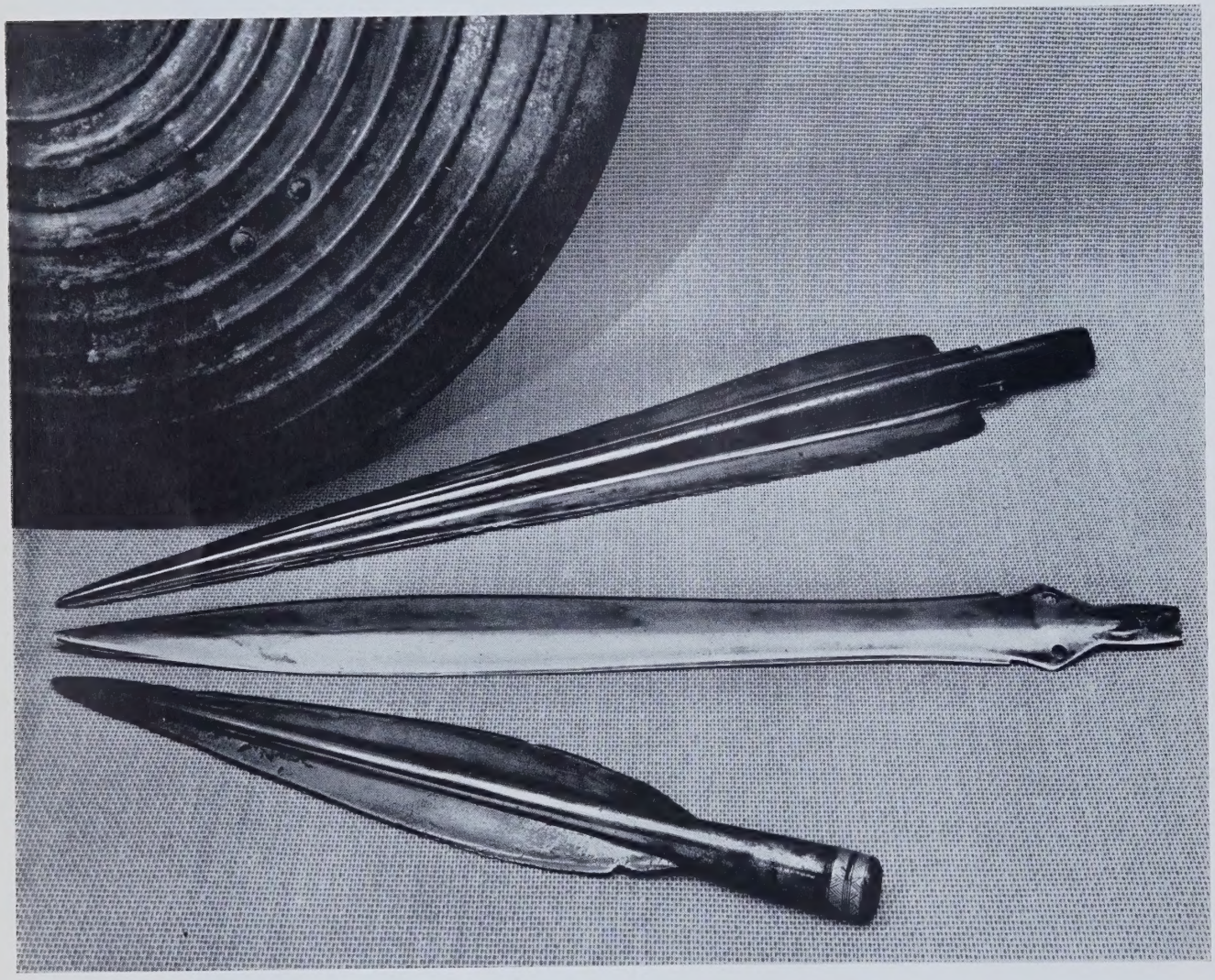
SWORD
Late Bronze Age, Hungary (?),
c. 1000 – 750 B.C.
Bronze, length 27 $\frac{13}{16}$″ (909.36.1)

SWORD
Late Bronze Age, Hungary,
c. 1000 – 750 B.C.
Bronze, length 19½″ (924.47.1)

The superbly crafted spearheads and sword blade were found together at Harrogate in Yorkshire and form a characteristic hoard of the highest quality for the period. The fine shield, of which only a quadrant is shown, was found in the River Lea and still exhibits the heavy damage suffered in defensive action. The slightly later brooch and cloak-fastener are of unknown provenance, but similar material, named for a find-site in upper Austria, was scattered by trade from western Europe to the Balkans. The workmanship compensates for the restricted imaginative quality, which is typically confined to paired or multiple repetitions of simple geometrical forms.

SHIELD
Late Bronze Age, Britain, *c.* 900 – 600 B.C.
Bronze, diameter 27″ (930.82)

TWO SPEARHEADS AND SWORD BLADE
Late Bronze Age, Britain, *c.* 900 – 600 B.C.
Bronze, lengths $16\frac{1}{2}$″, $22\frac{1}{4}$″, and $24\frac{3}{8}$″ (927.3.8-10)



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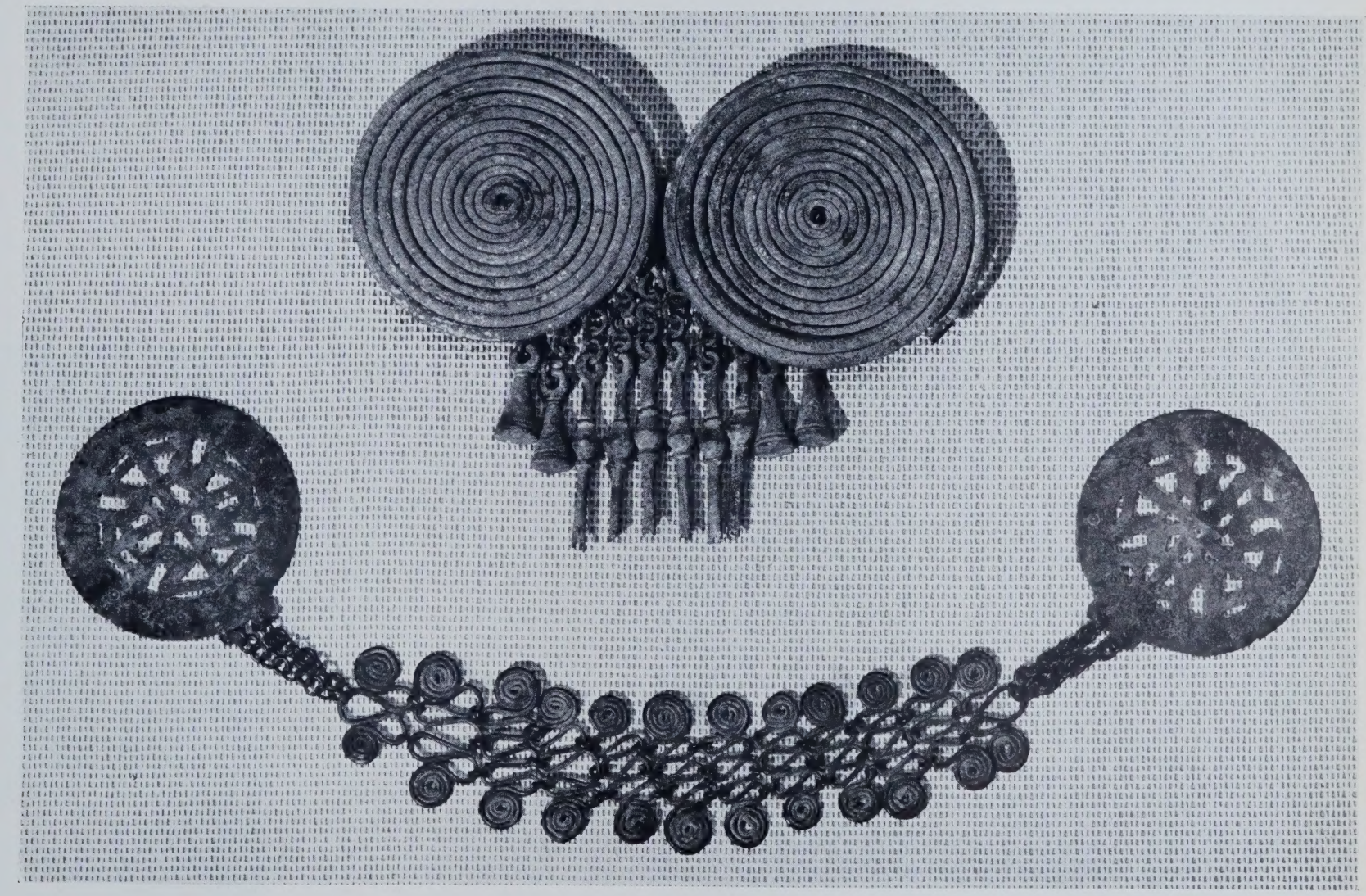
SPECTACLE BROOCH
Early Hallstatt (Early Iron Age), *c.* 700 B.C.
Bronze, width $8\frac{1}{8}$″ (919.19)

CLOAK-FASTENER
Early Hallstatt, *c.* 700 B.C.
Bronze, length $18\frac{7}{8}$″ (930.63.2)



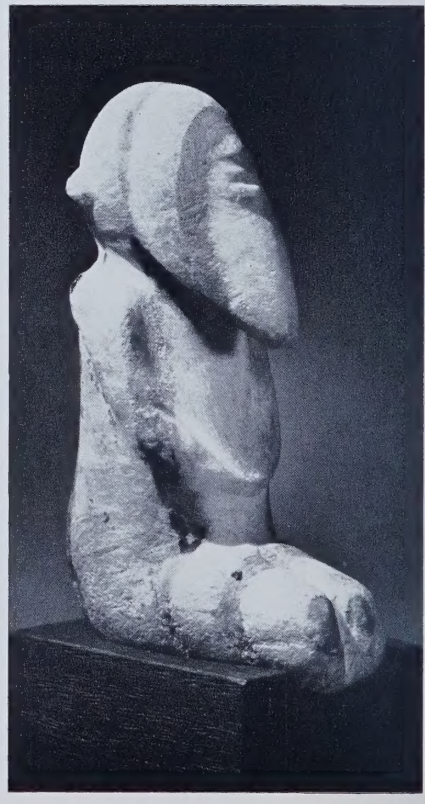
THE NEAR EAST

The arresting little figure of a bearded, seated man, which is scarcely three inches high, belongs to the earliest known period of Egyptian stone sculpture in the round. It is similar in style to contemporaneous representations of bearded men carved from hippopotamus tusks and on ivory plaques in the Gerzean predynastic period. It resembles, in its posture and vestigial legs, the considerably larger clay female figurines of the predynastic period.

The splendid and still freshly painted portrait of Hathor, goddess of the sky, love and joy, comes probably from the sanctuary of the mortuary temple at Deir el-Bahari near Thebes of a great king Neb-hepet-Re Mentuhotep, of the early Middle Kingdom. This king extended his reign over all of Egypt in about 2060 B.C. The two small heads above Hathor's crown of horns and sun-disk are the end of an inscription in decorative hieroglyphic which reads from right to left. The relief came to the Museum through Dr Currelly's participation in the excavations of the Egyptian Exploration Society during 1905-6 at Deir el-Bahari.

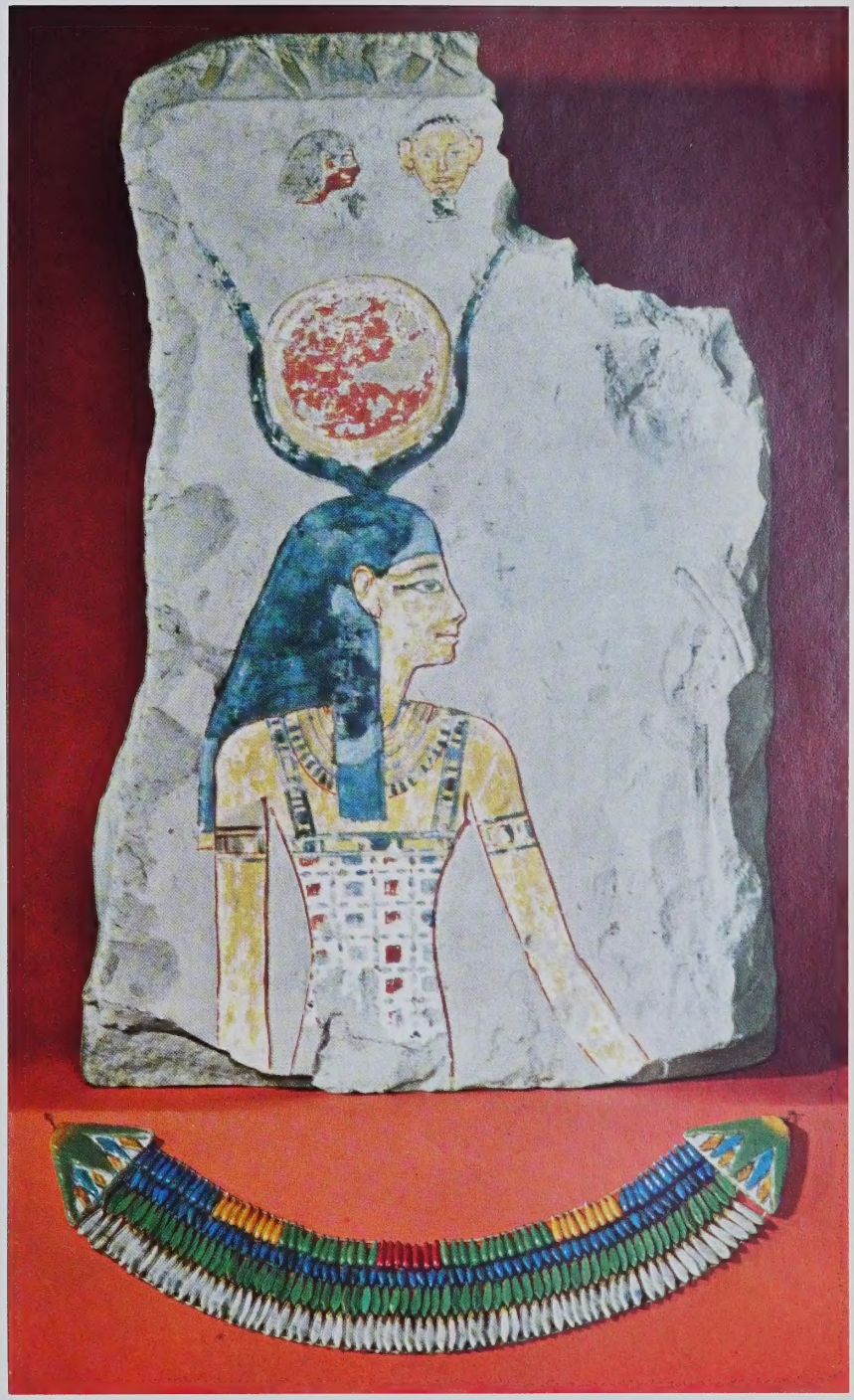
The broad collar of faience beads in the forms, by row, of dates, bunches of grapes, leaves, and pendant lotus buds with faience end-pieces of lotus flowers, probably from Tell el-Amarna, dates from the fourteenth century B.C. It is so like Hathor's collar in the relief of seven centuries earlier that it provides a good illustration of the persistence of style in ancient Egypt. The flowers and fruits are decorative elements typical of the Amarna period.

A BEARDED MAN, SEATED
Egyptian,
probably 2nd Predynastic period,
late 4th millennium B.C.
Banded alabaster (calcite),
height 2 $\frac{15}{16}$″ (910.92.19)



THE GODDESS HATHOR
Egyptian, Dynasty XI, 21st century B.C.
Limestone relief, painted, 21″ × 13½″ (910.34.2)

COLLAR
Egyptian, Late Dynasty XVIII, 14th century B.C.
Faience, width of end-pieces 2½″ (910.48.15)



One of the most extraordinary among all the Museum's Egyptian sculptures is a recumbent, alert jackal or dog stretched out on the top of a (reconstructed) shrine. It represents the god Anubis, who was the lord of funerals, and the guardian of cemeteries. As jackals were notorious ravagers of the desert necropolises, the association of ideas that perhaps led to the god's representation in such form is obvious. In this small but monumental and vital sculpture, the body has been painted black, while the neck and ears were originally covered with metal, possibly gold, foil. A similar animal appears in the hieroglyph for the god's name, so it is a rigid religious form. The vigorous realism of the sculptural treatment in this fine example is remarkable. It was said to have come from the Fayum and was long thought to belong to the Saite period, about 600 B.C. It is also thought, taking into account its high quality, its realism, and its similarity to a larger example from the tomb of Tut-ankh-Amen, that it may really belong to Dynasty XVIII and be dated therefore close to 1350 B.C.

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THE GOD ANUBIS AS A JACKAL
Egyptian, date and provenance uncertain
Wood, painted, length of body $8\frac{1}{4}''$, of tail $5\frac{1}{2}''$
(909.35)

The fine Old Kingdom relief (opposite) from the tomb of a court official of Unas, the last Dynasty v king and builder of a pyramid at Sakkara, depicts a civil servant, Metjetjy, with his son Ptah-sabu. Metjetjy is designated as "King's Nobleman and Head of the Office of Crown Tenantry." The long inscription records in conventional terms a statement of his filial piety and worldly success. It is carved in particularly fine decorative hieroglyphic. The figure is shown in the typical Egyptian frontal pose with head and feet in profile, a style influenced, as is true in most early art, by lack of knowledge of perspective. This, as well as difference in rank, age, and importance, explains the diminutive scale of the son. A half life-size portrait figure of Metjetjy in polychromed wood, in the round, and two other wall reliefs showing him with other sons and a daughter are in the Nelson-Atkins Museum in Kansas City. Others of the group are scattered among such museums as Boston and Brooklyn and a private collection in Cairo.

The precious, scarred fragment called the Nefertiti Relief really represents the heretic King Akhenaten and his consort presenting offerings to Aten, the sun-disk in whose favour as a unique, universal god he abolished for the duration of his reign all the rest of the large Egyptian pantheon. Fortunately the celebrated profile of the Queen has survived almost intact. The torso, right arm, and neck of the King are at the right, the inscription at the left refers to one of their six daughters. Between them are four of the small hands radiating from the lost sun-disk of Aten to bless the royal family; one of the hands extends directly to them the symbol of life. The relief probably comes from the wall of a private tomb at Tell el-Amarna.

THE NEFERTITI RELIEF
Egyptian, Tell el-Amarna, Dynasty XVIII, reign of Akhenaten, *c.* 1372 – 1355 B.C.
Limestone surfaced with gypsum, 8″ × 18½″ (958.223)
Purchased with funds from the Provincial Special Grant

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THE METJETJY RELIEF
Egyptian, Sakkara, Dynasty v,
c. 2420 B.C.
Limestone, painted,
$32\frac{1}{2}'' \times 26''$ (953.116.1)
Purchased with funds from
the Reuben Wells Leonard Bequest

FOUNDATION FIGURE OF KING SHULGI
Sumerian, *c.* 2100 B.C.
Bronze, height 12½″ (961.162.1)
Presented to the ROM for its contribution to the 1960-61 excavations of the American Schools of Oriental Research and the Oriental Institute, Chicago, at Nippur, Iraq

The Sumerian kings placed foundation deposits under strategic spots in their temples and palaces. Five such figures of Shulgi, second king of Dynasty III of Ur, were found in 1955-56 at Nippur under the temple of the goddess Inanna (later Ishtar), this one under a tower flanking the main entrance. The king is represented carrying the first basket of clay for the building of the temple. Each Shulgi effigy was wrapped in linen gauze.

The splendid stone knife bears in hieroglyphic on its golden handle the name of King Djer of the first dynasty of united Egypt and the name of an unidentified building. The once carefully cut and fitted gold overlay has crumpled because of shrinkage in the ancient adhesive.

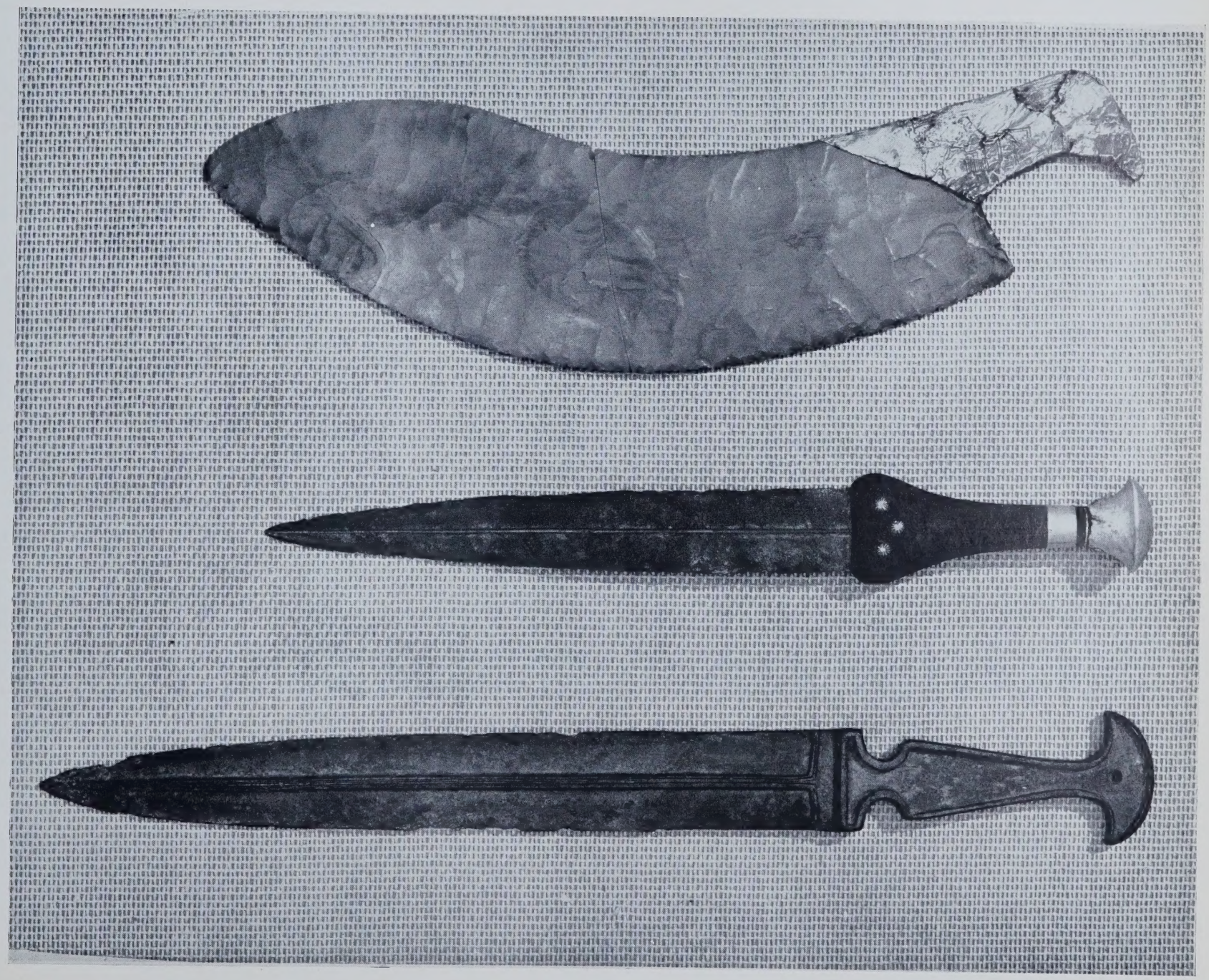
The elegant hilt of King Ahmose's dagger bears his prenomen on a gold plaque sunk in the alabaster pommel. The ebony hilt is secured to the bronze tang with three rivets terminating in gold rosettes and is decorated with two golden bands. Such a relic is of the utmost rarity as well as of great beauty and stirring association.

The business-like sword of him who described himself in the cuneiform inscription below the hilt as "King of the World" is believed to be the earliest known inscribed Babylonian sword. It is of Assyrian type.

CEREMONIAL KNIFE OF KING DJER
Egyptian (Abydos), Dynasty I, *c.* 3000 B.C.
Flint and gold, length 14½″ (914.3)
Gift of Mr Z. A. Lash
(originally bought at Luxor in 1914 by G. D. Hornblower)

DAGGER OF KING AHMOSE
Egyptian (Abydos), Dynasty XVIII,
c. 1570 – 1545 B.C.
Bronze, ebony, gold, and alabaster,
length 9″ (910.97.2)
(bought by Dr Currelly at Abydos 1909)

SWORD OF KING MARDUK-SHAPIK-ZERI OF BABYLON
Luristan, Iran,
dated by cuneiform inscription
to 1159 – 1143 B.C.
Bronze, length 17 $\frac{3}{16}$″ (938.35)
Gift of Mr and Mrs Frank Matthews



THREE ASSYRIAN ROYAL IVORIES

A BULL BROWSING
Late Assyrian (Nimrud, probably by Phœnician craftsmen), 9th-7th centuries B.C.
Ivory, traces of blue colouring
$2\frac{3}{4}'' \times 6\frac{1}{8}''$ (959.91.2)

WINGED MALE FIGURE IN A FIELD OF PAPYRUS FLOWERS
Late Assyrian (Nimrud, as above)
9th-7th centuries B.C.
Ivory, inlaid with green paste and lapis lazuli (or glass ?), $2'' \times 2\frac{3}{4}''$ (961.13.5)

STANDING, BEARDED MALE FIGURE
Late Assyrian (Nimrud, probably North Syrian work)
9th-7th centuries B.C.
Ivory, $5\frac{7}{8}'' \times 1\frac{3}{4}''$ (959.91.1)

These three representative examples of the so-called Royal Ivories are part of a splendid group received by the Museum through subscription to the Nimrud Excavations and Publications Fund of the British School of Archæology in Iraq. They have been recently found in the storerooms of the burnt and long-destroyed Fort Shalmanaser at Nimrud (ancient Calah) near Mosul in northern Iraq and have rapidly become one of the most popular survivals of the artistic achievement of the Assyrian period. Such ivories, many of which were carved for the Assyrian Court by Phœnician craftsmen, were used for the decoration of sumptuous wooden furniture such as thrones, beds, chairs, and chests, and for the making of small cosmetic boxes and trays. Originally they were not only coloured with inlay of semi-precious stones and glass or paste and with paint and stain, but often had gold overlay. The court was cosmopolitan, its craftsmen came from Phœnicia, Egypt, and North Syria as well as from local workshops, and there is a corresponding mixture of stylistic elements.

The plaque powerfully depicting a magnificent bull advancing as he browses, monumental in this small compass, is similar to carvings found at the provincial capital of the Assyrians at Arslan Tash in North Syria.

The fragment showing a winged male figure standing in a field of papyrus flowers wears an Egyptian-style wig and the whole concept combines Phœnician with Egyptian features.

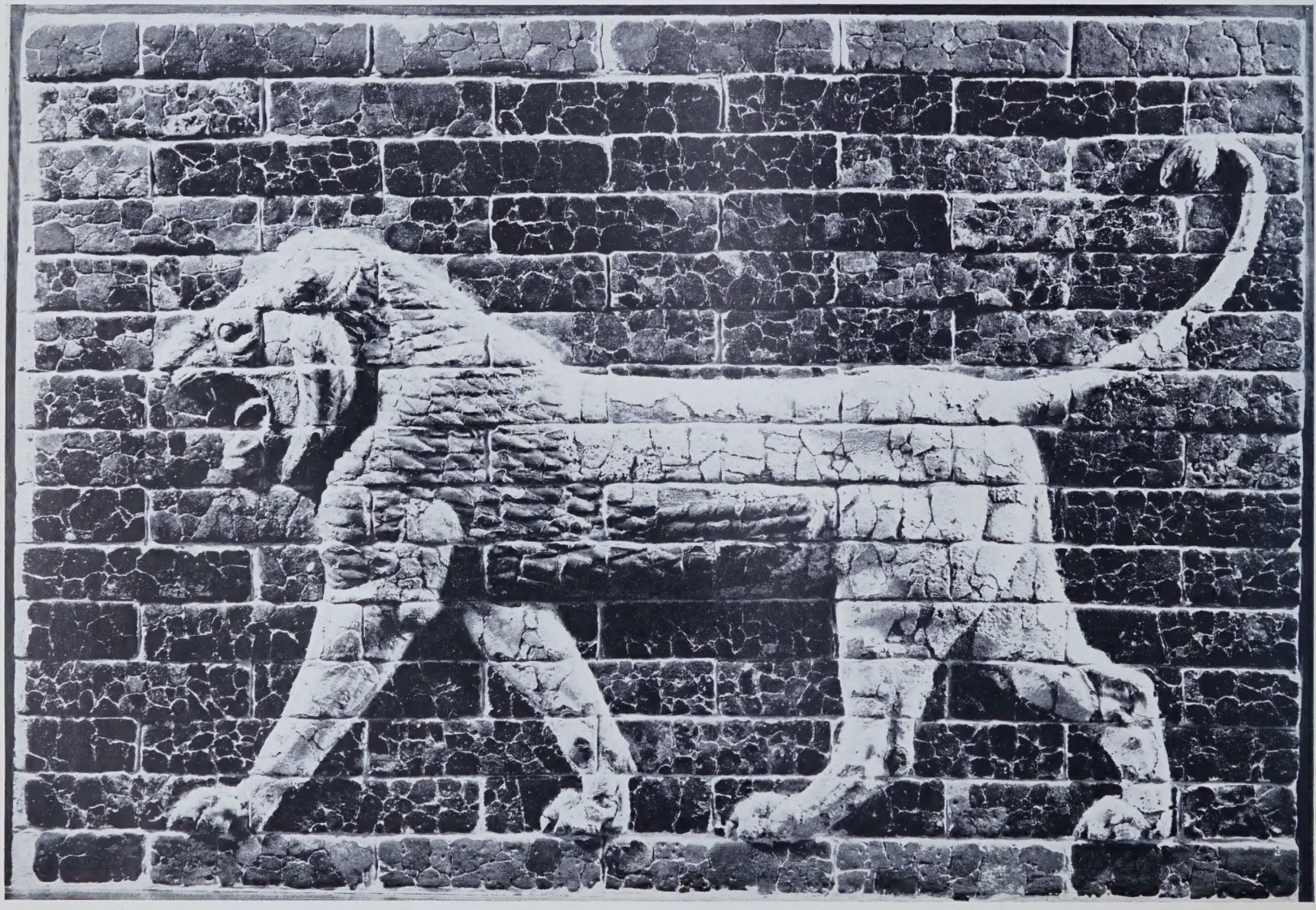
The jolly bearded figure, wearing a long cut-away coat with carefully indicated borders and short sleeves and laced boots in a style imported from North Syria, holds a lily in each hand. This piece, made from a tusk of small diameter, is carved in unusually high relief which takes advantage of the full amplitude of the ivory.

THREE ASSYRIAN ROYAL IVORIES

There is no doubt that Babylonian artists knew lions as well as the kings whose most publicized sport was the hunting of them. This majestic, striding feline, so carefully observed in all his muscular structure and movement, has been given a stylized mane which terminates in a wing. He was once part of the façade of the Throne Room, decorated in part with lions in glazed tile, of the Great Palace of King Nebuchadnezzar II (604-562 B.C.). The Palace and Processional Way leading to it were excavated by a German expedition between 1899 and 1917, the Way in great part being re-erected in the State Museum in Berlin. Our example was bought from this source.

The Assyrian relief in alabaster, almost identical with examples in Berlin and the Metropolitan Museum, bears the greater part of a cuneiform inscription celebrating King Ashur-nasir-pal II and comes from Room I of his North-West Palace at Nimrud in northern Iraq. The exaggerated symmetry of official Assyrian sculpture, the somewhat boneless articulation, and the exaggerated attention to details of the elaborate art of the hairdresser do not extinguish the vitality of such homely details as the long-toed feet. These winged deities or genii are venerating and protecting the "sacred tree," the symbol of fertility and the replenishing of life.

LION RELIEF
Neo-Babylonian, *c.* 600 B.C.
Glazed tile, 72″ × 48″ (937.14.1)



19 RELIEF OF WINGED FIGURES WITH SACRED TREE
Assyrian, Nimrud, reign of Ashur-nasir-pal II
883 – 859 B.C.
Alabaster, 55″ × 36″ (939.11.2)
Purchased with funds from the Reuben Wells Leonard Bequest

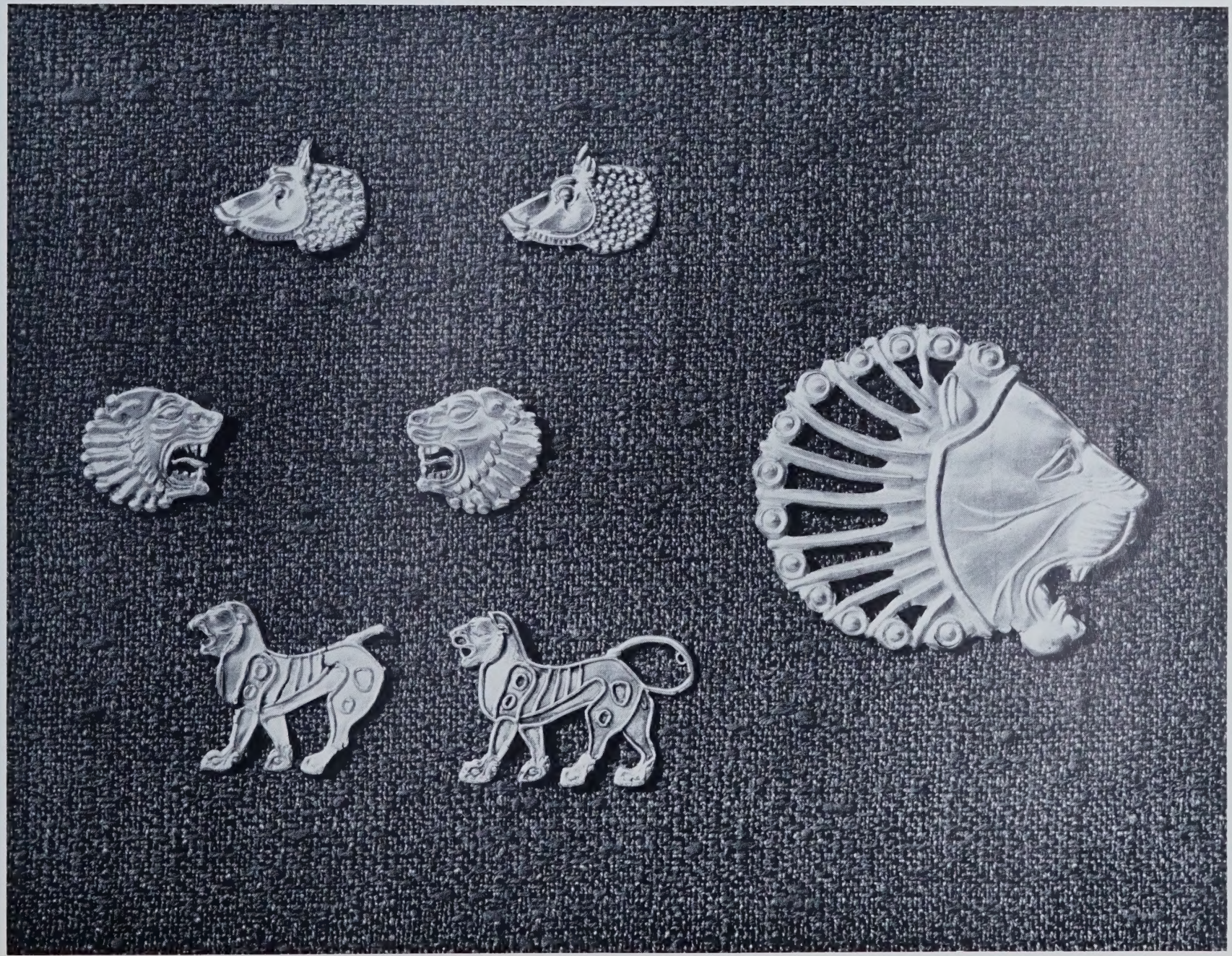
The incomplete register from what appears to have been a broad plaque comes from an accidental find at Zawiyeh in western Iran. Related pieces in Teheran and in several western museums and private collections suggest that the plaque was originally trapezoidal in outline and contained six registers each showing a "sacred tree" flanked by files of fantastic animals. No ancient inscriptions have been found at Zawiyeh but it is probably to be identified with Izibie, a fortress of the Mannæans twice sacked by the Assyrians according to their royal records. The find must have come from a rich tomb of the Assyrian Empire period. The hill country of the Mannæans was at that time continually subject to invasion and pressures both from their settled neighbours and from Scythian nomad tribes. The elaborately decorated pieces of the Zawiyeh treasure show Assyrian, Scythian, and local influences, and are closely similar to the artistic products of the neighbouring kingdom of Urartu, Assyria's northern rival.

The seven gold plaquettes of the Persian Empire period come from the summer capital of the Persian kings, Ecbatana (now Hamadan). Small rings on the under sides suggest that they were sewn as ornaments to clothing or hangings. They are beautifully worked.

PLAQUE WITH SACRED TREE AND WINGED BULLS
Assyrian, Zawiyeh, western Iran, late 8th – 7th century B.C.
Gold, $4\frac{3}{8}'' \times 1\frac{5}{8}''$ (955.5)

21

PLAQUETTES OF LIONS, LIONS' HEADS, AND BOARS' HEADS
Achæmenian, Hamadan, Iran, *c.* 400 B.C.
Gold, large lion's head $1\frac{15}{16}'' \times 2\frac{1}{4}''$
(957.160.2-8)
Purchased with funds from the Provincial Special Grant

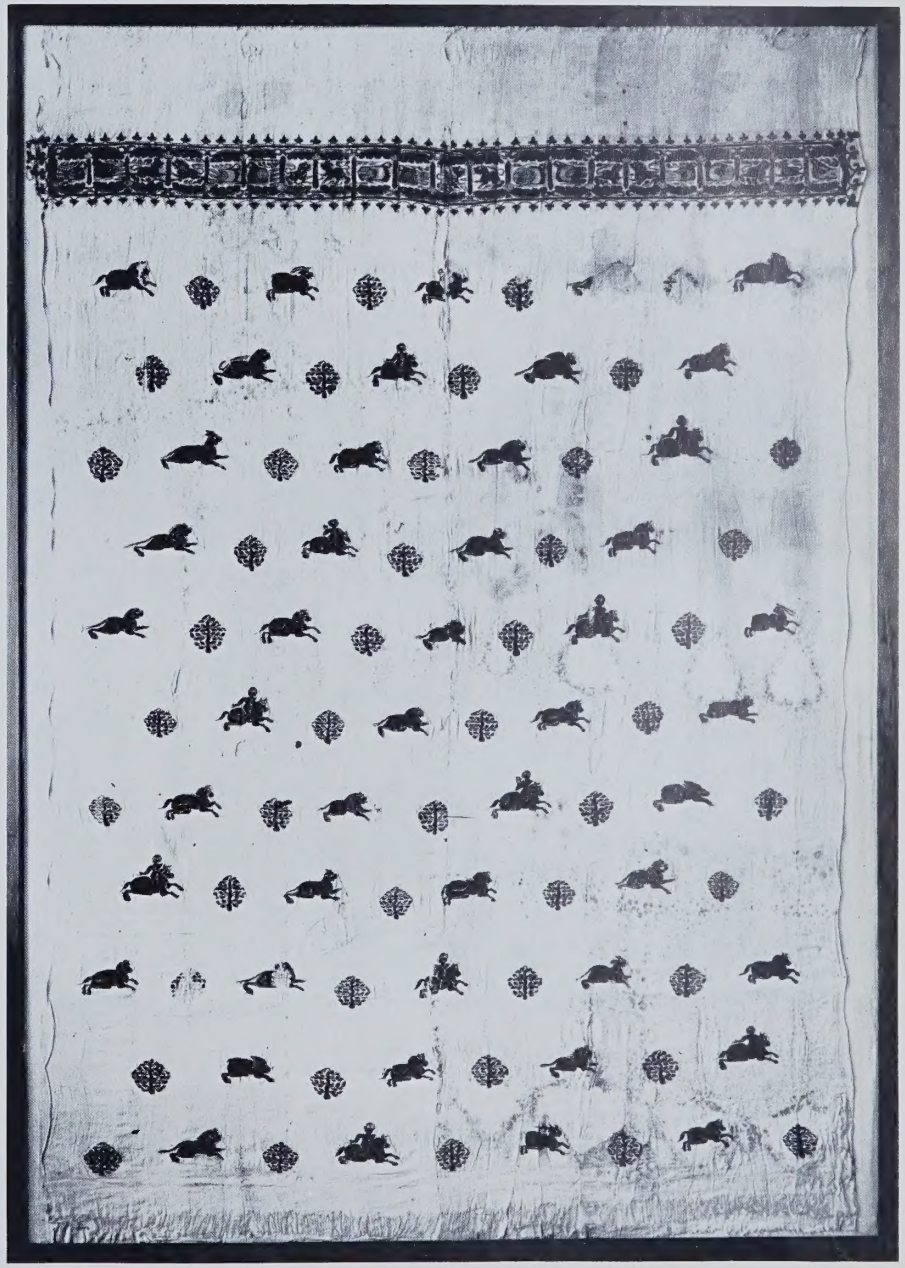


The large and important collection of Coptic textiles in the Royal Ontario Museum includes these most exceptional pieces, which have come down to us in remarkably good condition. The collection covers the period from the third century to the beginning of the Islamic period in the eighth century, but both of these date from the fourth. The tunic is decorated with vertical bands composed of small tapestry panels depicting alternately running lions or hares and portrait busts. Larger panels decorating the yoke and shoulders include dancing revellers. The animals appear singly toward the bottom and may also have ornamented the sleeves.

The great curtain, suggesting those to be seen looped up in Byzantine mosaics representing palaces, is one of the largest known pieces of Coptic weaving. The tapestry decorations, except for the solid band at the top, compose a conventionalized but exciting hunt in which mounted horsemen and free horses alternate in a regular pattern with lions, antelopes or ibexes, stags and hares, each pair of animals being separated by a conventional symbol for a tree. The stubby and fat but vigorously galloping horses strongly recall those on the tomb tiles of Han China. There is also a terrifying chimera. It is no wonder that some of both hunters and hunted turn their heads anxiously. The band at the top includes brightly coloured waterfowl.

23 TUNIC
Coptic, Egypt (Ahkmîm), 4th century A.D.
Linen with tapestry ornaments in wool, length 51″ (910.1.11)
The Walter Massey Collection, gift of Walter Massey, Esq.

CURTAIN
Coptic, Egypt (probably Ahkmîm), 4th century A.D.
Linen with tapestry ornaments in wool, 11′ 2″ × 7′ 2″ (910.125.30)
The Walter Massey Collection, gift of Walter Massey, Esq.



The love of pottery and more particularly the glazed varieties is a highly sectarian passion. However contemplative it may be in its observance, the enthusiastic defence of the merits of one school, type, period, or variant can lead to bitter disagreement with the enamoured proponent of another species. The ceramics of the Islamic era in Persia and neighbouring territories reached such peaks of technical development and of beauty between the ninth and the thirteenth centuries and continued at such a high level of achievement for several centuries thereafter that one body of amateurs is understandably disinclined to show much patience with glazed pottery from any other source. The infinite range of decoration on subtly shaped bowls and the marvellous combinations of colour are sufficient for a lifetime of study and enjoyment. The fortunate traveller who has seen the tile-encrusted domes and the glittering great curtain walls of the mosques of Persia and Central Asia has witnessed an unforgettable and matchless triumph of ceramic art. The Museum has a fine chronological collection of beautiful bowls and dishes, a sampling of wall tiles and an extensive study collection of sherds. Figurative art is denied by Koranic law to faithful Mohammedans, but this prohibition has forced Islamic craftsmen to explore the possibilities of abstract motif and glazed colour to their limits and to exploit the calligraphic potential of holy and other texts. The use of human, natural, or anthropomorphic subject matter, as with the sphinx bowl and the star tile here, was normally combined with the Islamic technical mastery of potting and glazing only in secular art.

UNDERGLAZE PAINTED BOWL
Persian, Sultanabad,
dated A.H. 729, Ramadan
(June 1329 A.D.)
Glazed ceramic,
rim diameter $7\frac{1}{2}''$, height $3\frac{3}{8}''$
(909.27.1)

LUSTRE-PAINTED BOWL WITH SPHINX
Syrian,
probably from Maarat el-Nahman,
mid 12th century A.D.
Lustre-glazed ceramic,
rim diameter $7\frac{7}{8}''$, height $2\frac{3}{4}''$
(960.219.2)

LUSTRE-PAINTED STAR TILE
Persian, probably Kashan,
dated A.H. 678 (1279 A.D.)
Lustre-glazed ceramic,
$8'' \times 8\frac{1}{8}''$ (961 × 167)

THREE ISLAMIC CERAMICS

In spite of Koranic prohibitions, the depiction of animal and human forms was practised in the Islamic world—largely for private delectation. Most of the paintings in this category are in the form of illuminated illustrations to poems, chronicles, and manuals on such pastimes as hunting, and come from Persia and India. The Museum has a small but interesting collection of such illuminations from dismembered books. One of the most delightful among them is this small, discreet, amusing, and almost monochrome sheet on the subject of wine. It is a sort of cautionary tale, at once instructive and moralizing. The various men, gathered in the open under a tortured leafless tree to make and drink wine, are not a prepossessing lot. Most of them are old enough that they are clearly meant to know better, for the inebriated victims of their craft are youths. Only the live birds are innocent, for several of the vessels employed in this process of corruption are decorated with birds. The text which this vivid lesson illustrates has unfortunately long been separated from the miniature. It is by the same but still unidentified hand as a well-known leaf in a private Swiss collection which depicts a dervish surrounded by his disciples.

"THE MAKING OF AND THE EFFECTS OF DRINKING WINE"
Safavid, Persia, end of the 16th century
Brush drawing, ink, and opaque watercolour, 7″ × 4 $\frac{13}{16}$″ (937.40)
Purchased from the Membership Fund

Few achievements of the weaver's art have ever attained to the legendary status of the silks and velvets produced by the imperial looms of Shah Abbas the Great or Magnificent (*c.*1557-1628), the contemporary of Queen Elizabeth and Ivan the Terrible. He succeeded to the Persian throne in 1587. Their continuing fame is based largely on literary evidence, for despite their contemporaneous celebrity and the existence of considerable silk, the figurative velvets which were most famous of all have survived only in a few for the most part badly worn and faded fragments. Even these are treasured by the museums fortunate enough to own them. The recent discovery of two lengths of such polychrome velvets, one on a gold ground with its figures running lengthwise, the other also on a gold ground but with paired figures shown crosswise, both the gifts of Mrs Eaton, has put the Royal Ontario Museum into the unique position of owning two superb examples of the highest quality. They confirm the legend in every respect. This gold-ground length shows us in the flesh four alluring ladies straight out of the Thousand and One Nights. These ladies of the imperial court are seen strolling rather self-consciously in a garden of ruby and white iris, lilies, and other blossoms. One has a kirtleful of flowers, one a jug of wine and a bowl, another a hawk on her wrist, and the fourth a diminutive white whippet tugging on his lead in anger at a still smaller but free dog of startling yellow hue. No ladies of such elegance and languor had been seen since the courtesans, dancers, and musicians of the Han and T'ang courts in the China of the previous millennium. Shah Abbas, whose dominions extended ultimately from the Tigris to the Indus, devoted great effort to the encouragement of the arts and their manufacture. The looms he established in his capital, Isfahan, produced unsurpassed fabrics. Our examples were presumably given to an Indian ruler as presents and have been securely guarded ever since in the treasury of an Indian palace.

GOLD-GROUND POLYCHROME VELVET
Iran, Safavid,
School of Riza-i-'Abbasi,
early 17th century
Velvet, length 88″, width 29½″
(960.257)
Gift of Mrs John David Eaton

THE FAR EAST

The Museum's justly famous Far Eastern collections are predominantly Chinese, although sections are also devoted to Japan, India, Korea, and Southeast Asia. The visitor to the long range of Chinese galleries is presented with an exceptionally broad selection of the arts of China. The first gallery, naturally enough, introduces the Museum's great collections of neolithic and early bronze age archæological material, including ceramics, jades, and oracle bones. Especially important are the ceremonial bronze vessels, whose shapes reflect parallel and forerunner forms in pottery.

THREE ANCIENT CHINESE CERAMICS / FOUR ANCIENT CHINESE BRONZES

ROUND-BOTTOMED URN
Late Chou Dynasty, 6th-3rd centuries B.C., said to have come from Hsi-an, Shensi province, red pottery decorated with moulded relief, cross-hatching on and around base and string impressions crossed on body
Pottery, height 7″ (924.26.32)

JAR
Prehistoric Pan Shan type, Late Neolithic, *c.* 2500 - 2000 B.C., from Kansu province, painted design of stick figures in red and black with two snakes in modelled relief on shoulder
Pottery, height 9⅛″ (930.20.1)

JAR
Shang Dynasty, An-yang period, *c.* 1300 - 1028 B.C.
Hard-fired grey clay burnt brown, with thin uneven olive glaze on body, marks of modelling evident. Globular body on high ring foot with circular perforations on foot and double loops on shoulder
Stoneware, height 8 $\frac{5}{16}$″ (960.238.35)
Dr. James M. Menzies Collection

TING
Shang Dynasty, *c.* 1523 - 1028 B.C.
Bronze, three-legged cooking cauldron, covered with interlocked T design, border of birds, *t'ao-t'ieh* monster masks on legs;
inscription inside under rim translates: "dedicated to Father Chih," who was a Shang king
Height 13⅜" (954.136.1)
Purchased with funds from the Reuben Wells Leonard Bequest

HU
Shang Dynasty, *c.* 1523 - 1028 B.C.
Bronze, wine jar covered with low-relief *lei-wên* meanders and dragon shapes forming *t'ao-t'ieh* monster mask, birds on rim of base;
undeciphered early pictograph in form of stretcher carried by four hands
Height 15⅜" (954.136.3)
Purchased with funds from the Reuben Wells Leonard Bequest

PRINCE KUNG TING
Western Chou Dynasty, 1027 - *c.* 900 B.C. Hui Hsien, Honan province
Bronze, food cauldron with *t'ao-t'ieh* monster masks in relief on body and each of the three legs;
inscription over rear leg inside rim reads "Prince Kung;" extraordinary brilliant blue and green patina
Height 18 11/16" (947.33.1)
Gift of the Flavelle Foundation in memory of Sir Joseph Flavelle, Bart.

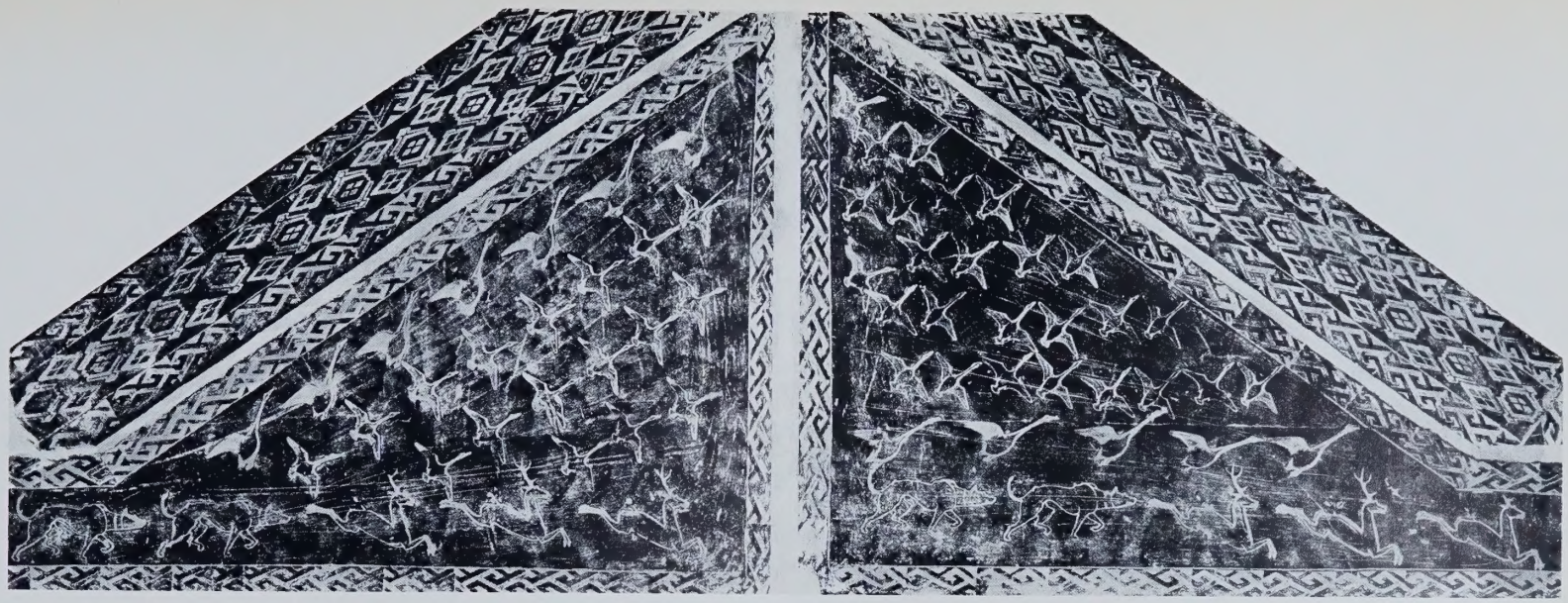
FANG – I
Shang Dynasty, An-yang period, *c.* 1300 - 1028 B.C.
Bronze, rectangular casket-shaped storage vessel covered with low-relief *lei-wên* meanders, *t'ao-t'ieh* monster masks and low flanges on body and lid, dragons on foot;
inscription of three pictographs on inside of base
Height 9⅝" (955.66)

Two walls of a large gallery are covered with a portion of the collection of Han hollow tiles which formed the walls of tombs. There are enough for the reconstruction of a tomb chamber and enough would be left over to permit display of individual tiles of particular beauty. The designs, often relating to hunting, frequently repeat as they were impressed into the wet clay with dies like cookie cutters, but there are no exact duplicates. They were usually painted, though few traces of colour remain. The individual figures – horses, hounds, geese, tigers, dragons, hunters – are notable for their taut vigour and they are placed with great subtlety on the rectangular or triangular tiles, producing not only marvellous patterns but patterns filled with movement and excitement. The stone relief of the Later Han Dynasty, a section from one of sixteen fragments from a tomb chamber identified as that of General Tso Yuan-i, is more refined in conception but less vital than the tiles. It is clumsier in its details because of the hardness of the medium, and is therefore not always easy to read, but is rich in picturesque incident. A hunt streams through a varied landscape in the direction of high hills. There are mounted bowmen, a falconer on horseback, spearsmen on foot, hounds coursing game; in another section are personages in two-wheeled carriages, and the accoutrements of servants accompanying on foot suggest considerable ceremony. The portion illustrated below includes galloping bowmen on either side of a humped bridge, the falconer, a hunt servant with spear and hound on a leash, and a running hare. The decorative band above it gives unity to the entire narrative. The tiles and reliefs alike, although having a funerary symbolic meaning, give a vivid picture of hunting and ceremonial life during the Han Dynasty.

PAIR OF TRIANGULAR TOMB TILES
Former Han Dynasty, 206 B.C. – A.D. 24, said to have come from a cemetery in the Mang Shan area near Lo-yang, Honan province
Clay, dark grey, hollow, moulded, and stamped with design of flying geese, hunting-dogs resembling mastiffs, and running stags within interlocked T-pattern borders; originally part of a gable construction
$31\frac{1}{2}'' \times 41\frac{1}{2}''$ (931.13.141)
(*facing top*)

RECTANGULAR TOMB TILE
Former Han Dynasty, 206 B.C. – A.D. 24, same provenance
Clay, dark grey, hollow, moulded, stamped, and coloured with design of alternating red and white horses and flying geese between single trees of schematic landscape; three top borders and one lower all of geometric pattern
$51\frac{5}{16}'' \times 21\frac{1}{16}''$ (931.40.1)
(*facing bottom*)

TOMB RELIEF (*detail*)
Eastern or Later Han Dynasty, dated to A.D. 150, from Li-shih District, Shansi province
Stone, one of sixteen fragments, the detail shown being approximately half of a section, $14\frac{1}{4}'' \times 121\frac{1}{16}''$ (925.25.22 a – b)
George Crofts Collection
(*below*)



Most of our knowledge of the appearance and habits of the ancient Chinese derives from the material evidence, from Han times onward very abundant, of the contents and interior decoration of tombs. The Chinese belief in an afterlife required that the dead be provided with all the necessities and comforts appropriate to their station. In earlier epochs, from which derive the superb Shang and Chou bronzes and the early pottery in the Museum, it was the custom to sacrifice and bury with a king or other great personage an adequate number of human beings and horses to surround his spirit with a suitable establishment of guards, slaves, concubines, musicians, and transport. This barbarous and wasteful practice was gradually supplanted by the substitution of pottery miniatures of the living creatures and models of residences, and other buildings. The Royal Ontario Museum collections are unrivalled in the wealth of objects of this kind from the Chou Dynasty all the way to the Ming. These were largely collected over a long period in China by Bishop William C. White and Mr George Crofts, although a variety of single pieces have been added to their great foundation from other sources. The largest of these mortuary models are a Han watchtower and two Ming residence compounds. The Later Han watchtower here reproduced represents a six-storeyed pagoda-like tower rising from a moat. Two of the floors are equipped with broad balconies, on which we see a variety of richly dressed people, and two mounted horsemen are moving along the edge of the moat. The tiled roofs are supported by prominent brackets in the form of bears, and other supporting members are equally richly decorated. This soaring watchtower is said to have come from Honan province.

WATCHTOWER
Eastern or Later Han Dynasty, A.D. 25 - 221
Pottery with iridescent green glaze,
height 47″, diameter of moat $14\frac{3}{4}$″
(925.25.7 a – c)
George Crofts Collection

The sculptural merit of the modelled tomb figurines in painted and slip-decorated pottery is often of a high order and the range of types is extraordinary. Although many types were made from moulds, all were finished by hand so that exact duplications are rare. Early in the first millennium A.D. a growing mastery of figures in motion becomes evident, and the seated figure of a warrior (opposite) is notable for its flowing grace of movement. His features are not Chinese and he may represent a westerner. He was originally holding a sword or staff.

The dignified bearded official clasping his hands in a respectful gesture within his long sleeves provides, as do so many of these figurines, useful and interesting details of contemporary costume.

Stone sculpture had been practised in Shang times, but almost nothing is known about its development through the Chou era. Evidence becomes more frequent with Han art and mastery over stone sculpture in the full round gradually was gained. This powerful squatting demon with the wings of a dragon, bat-like ears, and lion's paws, is one of a group of six found in the Buddhist cave temples of Hsiang-t'ang Shan. The others are divided among Washington, Zürich, and Cleveland.

MORTUARY FIGURINE
SEATED FIGURE IN SCALE ARMOUR
Late Six Dynasties or Sui Dynasty,
6th or early 7th century A.D.
said to have come from Lo-yang, Honan province
Pottery, painted, and slip-decorated,
height $16\frac{7}{8}''$ (920.1.30)

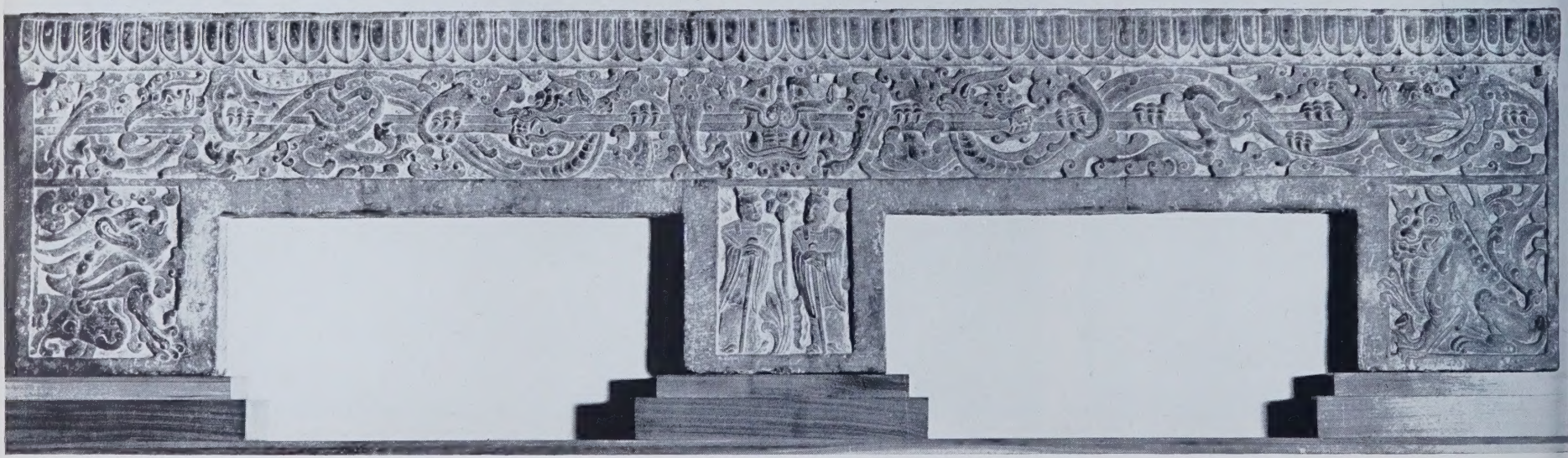
MORTUARY FIGURINE
STANDING FIGURE OF AN OFFICIAL
Same date and provenance,
Pottery, painted, and slip-decorated,
height $16\frac{13}{16}''$ (920.1.25)

DEMON FIGURE
Northern Ch'i Dynasty, A.D. 550 – 577,
from Hsiang-t'ang Shan, Honan province
Limestone, high relief,
height 31″ (960.92)

The elegance of the formal interlaced design in the upper register and of the figures and mythological animals in the three lower panels as well as the fine craftsmanship of the carving make this piece in dark grey limestone an outstanding example of low-relief sculpture. It is one side of a mortuary bed or coffin support from a tomb. The highly formalized panel running the full length of the stone is composed of five sinuous animals twisting about and biting a horizontal double band which provides the harmonizing element of stability in a composition of remarkably vigorous rhythm and ingenuity. A monster in the middle is flanked by astonishing animals which seem to be half-dragon, half-tiger, and the ends are composed of fantastic birds.

The very tall stele (opposite) is provincial in style and clumsier in execution but is full of picturesque detail and shows, particularly in the robes of the Buddha, a reflection of the lyrical elegance of Wei style. It is carved in low relief on all four sides. The visible side relates a scene from "The Great Departure" of Śākyamuni Buddha; below, the Buddha appears again, seated in a niche flanked by two Bodhisattvas; underneath the niche there is a group of donors. In the background is a section of the largest of the three huge wall paintings which are the glory of the Chinese Fresco Court. A detail of another is reproduced in full colour on page 61.

SIDE OF MORTUARY BED
Six Dynasties, 2nd half of 6th century A.D.
Limestone, $19\frac{3}{8}'' \times 82\frac{3}{4}''$ (949.230)
Purchased partially with funds from the Reuben Wells Leonard Bequest



39 BUDDHIST STELE
Northern Wei Dynasty, dated to A.D. 523, said to come from South Shansi, probably near Shensi
Sandstone, 88½″ × 27″ (949.100)

BUDDHIST FRESCO (*detail*)
Yüan Dynasty, *c.* A.D. 1300, from Hsing Hua Monastery, Chi-shan, South Shansi
Fresco (transferred from plaster wall), 18′ 11″ × 38′ 2½″ (933.6.1)
Gift of the Flavelle Foundation in memory of Sir Joseph Flavelle, Bart.

The visitor to the Far Eastern Department, whose galleries occupy in chronological sequence the whole of the third floor, is appropriately welcomed at the entrance by the serene figure of Amitābha Buddha, a massive yet delicately carved and once painted sculpture in white marble, standing on an inverted lotus-flower socle. The viewer is hardly conscious that the hands are missing. They were in the gesture known as *abhaya mudrā*, or "Do not fear." The inscription on the plinth at the base gives the date equivalent to A.D. 577.

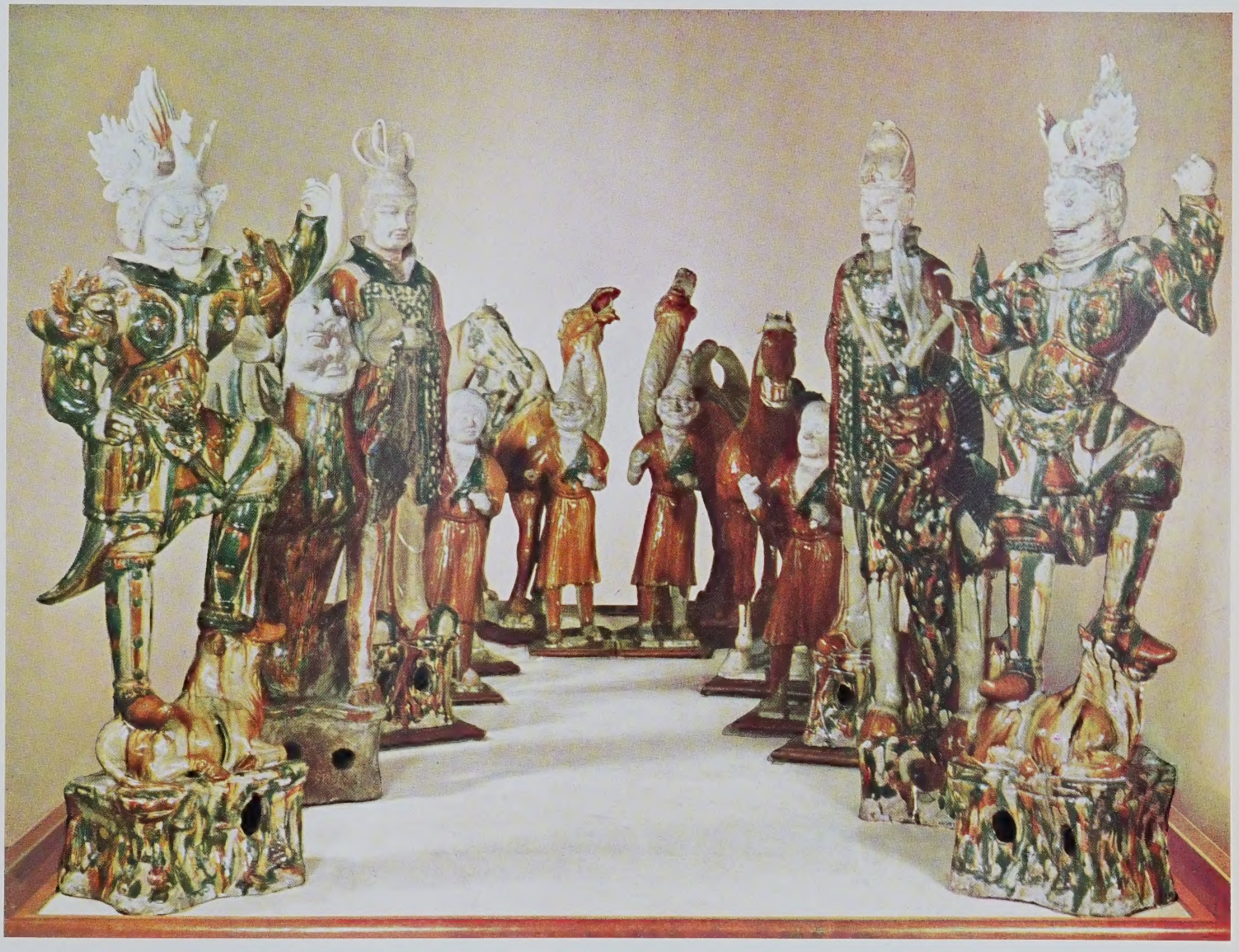
The contrast in style with the T'ang Bodhisattva is marked, for this relaxed, indolent, and sensuous figure, bejewelled and faintly insolent, faintly epicene, has an air that suggests Indian art and manners despite its strongly Chinese features. It suggests the voluptuous elegance that at times characterized the T'ang court as counterweight to the militaristic vigour of the period. It is a carving in very high relief, approaching the full round, and was part of a large iconographic complex in a Buddhist cave temple at T'ien-lung Shan.

STANDING FIGURE OF AMITABHA BUDDHA (left)
Northern Ch'i Dynasty, dated to A.D. 577,
from west-central Hopei province
Marble, height 105¾″ (923.18.13)

STANDING BODHISATTVA (right)
T'ang Dynasty, late 7th or early 8th century
A.D., from T'ien-lung Shan,
Shansi province
Sandstone, height 29½″ (953.127)
Purchased with funds from the Reuben Wells
Leonard Bequest

One of the most remarkable features of the Chinese collection in the Royal Ontario Museum is the presence of a number of more or less complete groups or processions of tomb figurines provided for the comfort of the illustrious dead in the afterlife. The immense Wei procession, consisting of many scores of mourners, attendants, horses, and spirit figures, is too complex to capture in a single photograph. The Ming processions are decadent in style and relatively clumsy in execution but full of interesting detail. Of the several T'ang groups, perhaps the most striking is this colourful group consisting of pairs of guardians, horses, and roaring, double-humped camels with grooms, two stately officials, and two bizarre earth spirits. It comes from the cemetery of Mang Shan near Lo-yang in Honan province and has been associated with an unusual epitaph stone which makes use of circular characters, gives a date equivalent to A.D. 693, and says that this was the tomb of General Yang Hsün, a native of Lo-yang. The pair of fantastically horned earth spirits, partly visible next to the tall guardians in the front, are from another source and have been added for the sake of completeness. All the pieces are remarkable for their vigour of modelling, strong characterization, and the brilliance and harmonious richness of the three-colour glazes. As this book was going to press, they were rearranged on the basis of new archæological evidence from China to face each other in pairs across a "spirit path" instead, as it were, of marching forward into the future. In this way they are also now in greater harmony with the idea expressed in another extraordinary T'ang group in the Royal Ontario Museum, in which a dozen mourners stand silently about a miniature soapstone sarcophagus. The latter derive from another source but are here appropriately associated.

GROUP OF TOMB FIGURINES
T'ang Dynasty,
probably 2nd quarter of the 8th century
Three-colour glazed pottery,
height of tallest guardian warrior 44½"
(918.22.1-13, 918.21.287, 923.24.128)



Two aspects of T'ang sculptural style in fired clay are seen in the contrasting mortuary figurines, made to guard the dead in tombs, which are shown in this and the next black-and-white plate. The standing figure of a guardian is represented as a stern and dignified warrior encased in full armour with two tunics, long and short, and perhaps of silk or fine wool. The glaze is of a fine yellowish-white colour with on-glaze pigments of blue, red, and black in a remarkable state of preservation.

FIGURE OF
A GUARDIAN WARRIOR
below: *two views;*
opposite: *frontal view* (colour)
T'ang Dynasty, A.D. 618 – 906
Glazed pottery, height 29″ (923.24.13)

The half-length figure of this guardian is full of movement and is positively baroque by comparison with his standing fellow of the preceding plate. The details of the dragon-epauletted armour are modelled with great swagger, and the gestures of the hands are observed and rendered with uncommon realism. The features, with their bulging eyes and knotted brows, the fleshy nose and lips and tiny chin beard, are intended to convey the idea of fierceness and menace, but suggest to westerners something approaching the temperament, if not the shape, of Falstaff. This figure was not glazed but coloured with red, green, and black pigments, enough of which have survived to give a good notion of its original richness. It is one of a pair, of similar size but considerably differing in detail.

47 BUST OF A TOMB GUARDIAN
T'ang Dynasty, A.D. 618 – 906
Pottery, remains of polychrome decoration, height 21¾″ (920.1.211)

The great luxury of Chinese court life from early times is illustrated in many forms in the Museum's collections, but in no way more directly than through these examples of ornament and ceremonial or utilitarian vessels in silver and gold. They are supplemented in the permanent exhibits with such other characteristic trifles as a gilt-bronze stem cup and a golden comb top. The shimmeringly magnificent bowl and cover are five-lobed, as distinct from the usually six-lobed and later Sung porcelains, and have everted rims. They are decorated with chased and gilt designs of lotus and other floral motifs on both the inner and outer surfaces.

The long silver and gilt hairpins, calculated to give the most striking contrast to the elaborate hair-dressing styles of the same period and to the glossy blackness of well-groomed Chinese hair, are decorated in their finials with foliate scrolls and, in one case, opposed duck-like birds, in the other a splendid phœnix.

The sumptuous, jewelled hair ornament of the Sung Dynasty represents in filigree gold, pearls, and rubies a male phœnix (*fêng*) flying with extended wings.

HAIR ORNAMENT
Sung Dynasty, A.D. 960 – 1279
Gold set with pearls and cabochon rubies,
length 4″ (L.960.9.124)
Lee of Fareham Collection,
permanent loan from the Massey Foundation

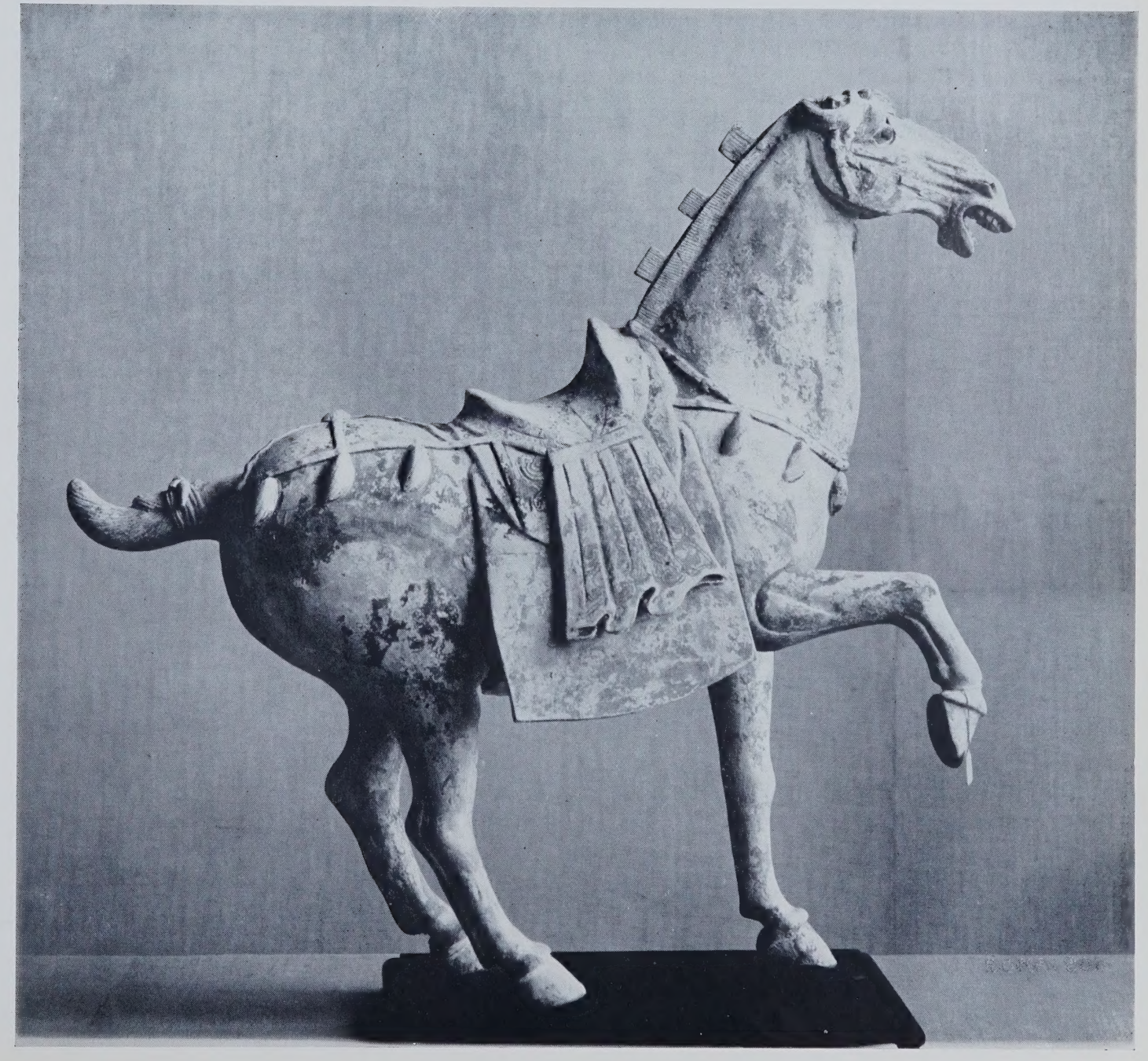
BOWL AND COVER
T'ang Dynasty,
2nd half of 8th or early 9th century, A.D.
Silver, parcel-gilt, diameter $9\frac{1}{2}$″
(L.960.9.129 a-b)
Lee of Fareham Collection,
permanent loan from the Massey Foundation

TWO HAIRPINS
Late T'ang Dynasty,
9th or early 10th century, A.D.
Silver with gilt finials,
lengths $11\frac{9}{16}$″ and $12\frac{7}{8}$″ (959.117.3-2)
Gifts of Mrs Edgar J. Stone

CHINESE GOLD AND SILVER

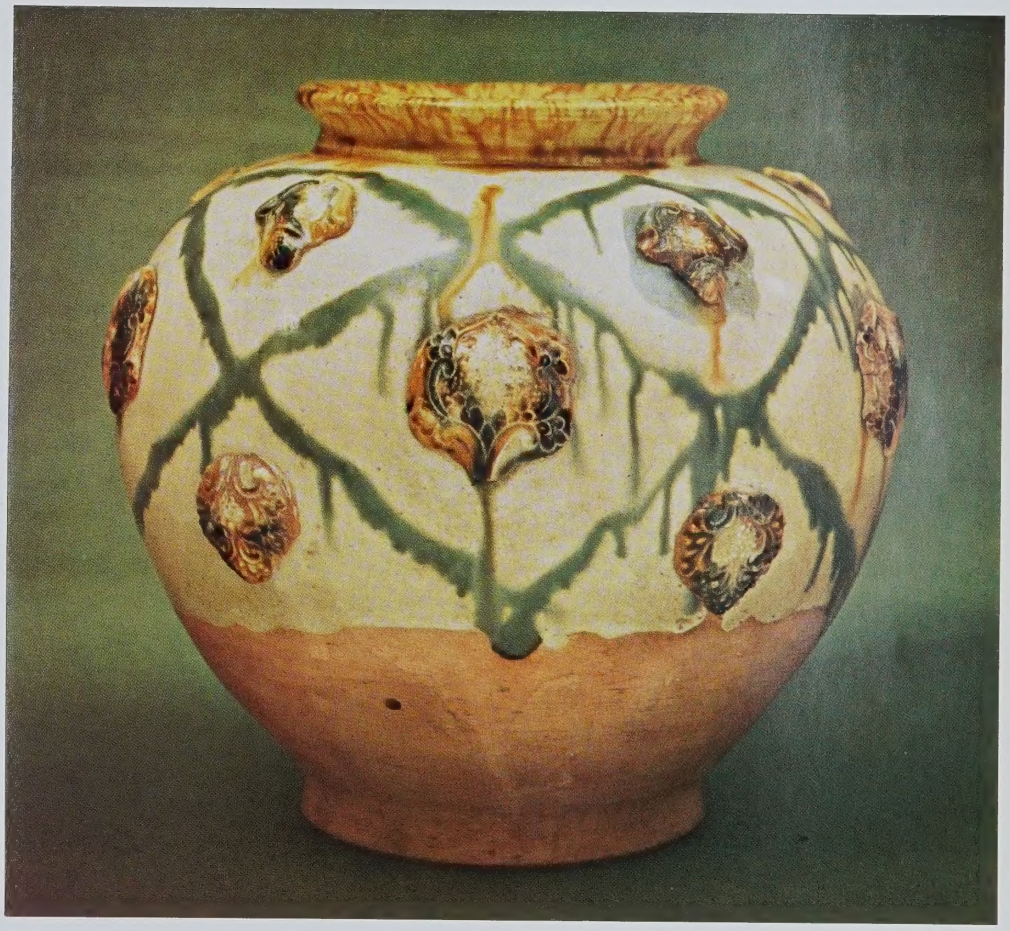
Perhaps no single form of ancient Chinese art enjoys wider popularity in the western world of the twentieth century than the T'ang pottery horses, which have come to seem the veritable symbol of Chinese sculptural art. The mortuary potters of that remote and sumptuous epoch did attain to standards of taut, full-blooded perfection in rendering the dignity and mettle of the horse which have been approached at peaks of other civilizations but never surpassed. The Royal Ontario Museum shelters what can only be described as a fantastic stable of these horses and camels, many hundreds of them, principally Wei and T'ang, but there are also horses of Han date as well as Ming. They are depicted in repose, in violent motion, with or without saddles and luxurious trappings. They are every one archetypically Chinese, yet the heads of the T'ang horses sometimes recall the Greek steeds of the Parthenon and Olympia; one exceptional example vividly evokes the battle drawings of Leonardo, and another seems to be the parent of Marino Marini's equines. Not the least remarkable feature of these mortuary horses is that they were generally cast from moulds and there are for this reason numerous near-duplications in a collection as large as this one in Toronto, but as they were nearly always finished by hand, the details always differ. The superbly tense and powerful stallion here reproduced is represented in the nervously aggressive action of pawing and backing. His groom has evidently just freshened the sculptural cut of the mane and newly bound the tail. The elegant saddle, saddle cloths, and ornaments of the trappings are rendered with animation, both in the modelling and in the red and black paint and gold leaf that were applied to the slip. Sufficient traces of the colouring remain to give a vivid notion of the splendour of a troop of such animals on parade or in battle.

MORTUARY STATUETTE OF A HORSE
T'ang Dynasty,
A.D. 618 – 906 from Honan province
Pottery, slip-decorated,
height 25½″ (918.21.375)
Gift of Mrs H.D.Warren



The wealth and luxury of the T'ang Dynasty coincided with a moment in the long history of the civilization of China when the creative abilities of her artists and the skills of her craftsmen were at a high tide of vitality fully equal to the demands made upon them. This period, as part of its great legacy to posterity, was the time of one of the several great peaks of ceramic art which China has enjoyed. The refinement and elaboration of shapes were matched by the development of new kinds and uses of glazes. The exploitation of a new repertoire of ornament was accompanied by increasing boldness and freedom of decoration. The simple and satisfying shape of this earthenware jar is typical of T'ang restraint, as is the casual yet precisely right scheme of decoration. Most of the body is covered with a subdued but luminous cream glaze subdivided into fields by a chevron-patterned trellis in green. The applied medallions and the neck are glazed in brown. The drip technique of the coloured glazes, which looks so off-hand, was carefully controlled to produce the desired effect.

JAR
T'ang Dynasty, A.D. 618 - 906
Pottery, three-colour glazes,
height $7\frac{9}{16}''$ (928.31.1)
Bishop W.C.White Collection



STANDING FIGURE OF A MONK
Liao Dynasty, A.D. 907 – 1124
White marble, height 79″
(922.20.95)

The commanding figure of a *Lohan* seated in a contemplative posture is one of a group found in the cave temples near I-chou in Hopei province and now divided between the British Museum, the Metropolitan Museum, the University Museum in Philadelphia, the Nelson Gallery in Kansas City, and Toronto. This over-lifesize figure is not only a magnificent sculpture in its own right, but it played a role of unusual significance in the history of the Royal Ontario Museum. It was the chance discovery of its presence in the then very new and virtually unknown Museum by George Crofts, who had sent it still earlier to London but was ignorant of its ultimate resting-place, that led to the long and fruitful relation between him and the Museum as its exclusive agent in China for buying the arts principally of the non-archæological periods. The period of the Tartar Dynasties in North China was a time of greater artistic activity than is often thought. The bold sculptural treatment of the solid volumes and profiles of the figure and the exaggeration of physical features are characteristic. The rich treatment of the folds and flowing lines of the robe and the skilful use of predominantly dark green glazes suggest an unbroken continuation of T'ang techniques and practices. It is conceived in the full round, the back being modelled with as much attention and finesse as the frontal views.

Naturalistic tendencies of the period are splendidly represented in the figure, in white marble with extensive traces of paint on its surfaces, of a monk standing on a double lotus. His apparent geniality in these photographs is somewhat misleading, since the actual sculpture impresses most viewers with the unsettling conviction that his attitude is one less of detachment than of utter disdain.

55 SEATED LOHAN
Liao or Chin Dynasty,
12th to 13th century A.D.
Pottery,
glazed in green, yellow, and amber,
height 49¾″ (914.4.1)
Gift of Mrs H.D.Warren

It is generally agreed that the perfection of ceramic art during the Sung Dynasty, particularly for subtlety of shape, delicacy of glaze, and harmonious relation between form and decoration, has rarely been equalled and never surpassed. The range and subtlety of glaze colours is incomparably rich. The Chinese have special expressions to describe them. Europeans have likewise sought for terms appropriate to their special character: "céladon," for example, and adjectives, such as "misty," suitable to their delicacy. They give an overall impression of muted tonalities – egg-shell whites, pale blues, lavenders and greens of tremulous fragility, rusty browns – yet there are strange, rich blues, splashes of plum and crimson, resonant blacks and browns. The technical variations in colour, producing effects suggestive of hare's fur or the iridescence of oil spots, are prodigies of virtuosity. The transparent thinness of some of the porcelains makes their handling a breath-taking operation, yet they cannot be fully appreciated without being held in respectful but sensitive fingers. The Museum's collection of types is both broad and high in quality, but one of its richest sections is that devoted to the Northern Celadons. The tall ewer reproduced is a piece of such dignity and superlative quality that few viewers are apt to notice that it is missing its handle and spout. The spout has been cleverly replaced with a small monster mask with matching glaze. Nearly the whole surface of the body is covered with richly carved foliate ornament and peony flowers, while the narrow shape of the neck is accented by a band of stiff leaves. The glaze is a uniform, reserved olive green of notable clarity. Sung porcelains were so treasured by their fortunate owners that broken pieces, as may be seen in a number of examples in the Royal Ontario Museum collections, were sometimes mended with gold lacquer.

EWER
Sung Dynasty, A.D. 960 – 1279
Northern Celadon
Height 11⅝" (922.20.79)
George Crofts Collection

The eight examples shown here illustrate characteristic shapes and treatments of stoneware and early porcelain of the T'ang, Sung, and Yüan Dynasties. Both developments and the persistence of good traditions are evident. The Sassanian form of the wide-mouthed T'ang vase shows how new forms and ideas arriving along the ancient trade routes with the Near East were absorbed.

EWER
Sassanian form,
ribbed handle surmounted by man's head, palmette medallions below handle and at front
Stoneware, cream-coloured glaze,
Height 12⅜″ (918.22.1)
Gift of Mrs H.D.Warren

VASE
Said to come from Shun-tê-fu, South Honan province
Loop guides for side straps,
ribbed neck, wide cup-shaped mouth
Porcelain, cream-coloured glaze,
height 13″ (923.18.14)
George Crofts Collection

STEM-CUP
White porcelain,
transparent glaze,
height 3 5/16″ (921.21.2)

CANDLESTICK
Stem decorated with paired acanthus leaves, coiled dragons, and lotus leaves
Pottery, transparent neutral glaze,
Height 11⅞″ (930.65.3)

FOUR T'ANG CERAMICS (A.D. 618 – 906)

SUNG VASE
Tz'u-chou ware,
design of leaf scrolls on-painted in
black on tea-dust green glaze,
height 7 $\frac{11}{16}$″ (918.21.396)
George Crofts Collection

SUNG JAR AND COVER
Red *Ting* ware
white porcelain body, reddish brown
glaze, height 2 $\frac{7}{8}$″,
diameter of mouth 3 $\frac{7}{16}$″ (921.21.130)
George Crofts Collection

SUNG BOWL
Tz'u-chou ware,
overglaze enamel decoration in red,
green, and yellow of a lotus flower
surrounded by concentric rings,
height 2 $\frac{1}{4}$″, diameter 6 $\frac{1}{16}$″ (918.21.394)

YÜAN VASE
Ch'ing pai ware,
porcelain with transparent pale-bluish
glaze, incised underglaze decoration
of dragon and waves around the body,
stylized lotus pattern above the base,
height 11 $\frac{3}{16}$″ (922.20.98)

FOUR SUNG AND YÜAN CERAMICS (A.D. 960 – 1368)

A rare museum experience in the western world is provided by the Chinese Fresco Court with its three great murals. No large-scale frescoes in museums survive from much earlier than the three magnificent examples in Toronto. Nearly half of the largest among them appears in the background on page 39. It depicts the Buddha Maitreya enthroned between Bodhisattvas and acolytes, comes from the gable end of the great hall in the Monastery of Joyful Transformation near Chi-shan in South Shansi, and has been dated variously at 1229, 1298, or early 14th century. Dr Currelly has related the very colourful circumstances of how it was rescued from destruction by a War Lord, acquired by Bishop White, delivered to Toronto in eighty pieces, and successfully resurrected through complicated technical processes of transfer to a new support. Its majestic presence, in some of its details suggesting comparison with Cimabue in remote Florence, was responsible for the Museum's chance to obtain a pair of great Taoist frescoes of about the same period from another monastery, reputedly from near the P'ing-yang area, in South Shansi. Each depicts in rich colour and luxuriance of detail a procession of Heavenly Constellations, the Northern and Southern Dippers. Their religious inspiration is different, but they are in absolute harmony with the central Buddhist fresco and occupied the side walls of a similar hall. The three together therefore provide an unforgettable ensemble of murals which not only are æsthetically rewarding but repay long study. All three contain what to Western eyes may seem delightfully humorous episodes, although the overriding impression is one of noble serenity. Scattered among the principal figures are a number of remarkable still lifes of flowers and ritual objects.

THE NORTHERN DIPPER (*detail*)
Yüan Dynasty, end of 13th – beginning of 14th century A.D., from a temple in South Shansi province
Fresco, transferred from a plaster wall, 10′ 4″ × 33′ 6½″ (933.6.3)
Gift of the Flavelle Foundation in memory of Sir Joseph Flavelle, Bart.
Colour photograph by Walter Curtin

There was a recrudescence of large, glazed figures intended mainly for temple use during the Ming Dynasty. The high level of craftsmanship devoted to their production was reflected in cruder secular form, but still with a respectably high degree of skill and technical control, in the glazed roof and garden ornaments which lent so much colour and interest to the Chinese architectural scene. The Royal Ontario Museum collections are rich in both genres and there is a notable series representing, from several sources, the various Judges of Hell. The latter also appear in cast-iron pieces of great dignity. Exceptional among the glazed stoneware figures of this type for its ferocious energy is the representation of an outraged *Yen-lo Wang*, President of the Fifth Court of Hades. His intransigent attitude, every muscle strained with determination, bodes no comfort for the soul on trial. The feeling of movement and the characterization are both achieved with means that suggest analogies with the baroque art of Europe.

SEATED FIGURE OF YEN-LO WANG
Ming Dynasty, 16th century A.D.
Stoneware; green, yellow, and amber glazes;
height 33″ (923.6.3)

SCHOLAR IN A SUMMER LANDSCAPE
Ming Dynasty, by T'ang Yin, A.D. 1470 – 1524
Hanging scroll, ink and slight colour on satin-silk,
height 53½″ (957.19)

Perhaps the most obvious aspect of Chinese art which remains too thinly represented in the Royal Ontario Museum is scroll painting, an art of long and rich traditions which has always had great appeal for Chinese scholars and collectors. A fine example, however, is the painting, in ink and slight colour, depicting a favourite Taoist theme, the *Scholar in a Summer Landscape*. This is by a famous Ming artist, T'ang Yin, who was also admired as a poet and calligrapher. The poem at the upper right is both composed and inscribed by him. There are numerous collectors' seals stamped on, including ten of the noted Ming collector Hsiang Yüan-pien (1525-1590). The emphatic drawing, the great depth, the loving attention to dramatic and punctuating details of rock forms, falling waters, and knotty trees are all characteristics of the artist, as is his reverent if personalized adherence to traditional canons.

The many-turreted and richly figured mortuary model of a palatial residence, its altar tables laden with offerings, its devil screen firmly in place, gives a vivid and endlessly fascinating picture of the familiar surroundings of a Ming mandarin.

MORTUARY MODEL OF A RESIDENTIAL COMPOUND
Ming Dynasty, 16th century A.D.
Pottery, partially covered with green glaze,
6′ 10″ × 2′ 9″ (931.13.88-108)

Mention has been made of the important collections of T'ang and Sung ceramics. The later periods of high achievement in the history of Chinese porcelain are generally well represented in the Museum's collections of Ming and Ch'ing blue-and-white and other porcelains. It was these later pieces that first enraptured European collectors. They inspired great rivalry among would-be imitators to penetrate the secrets of the pastes and glazes which gave the Chinese work a translucency and delicacy still unattainable and hitherto unknown in the Europe of the seventeenth and early eighteenth centuries when porcelains first started reaching the west in considerable quantity. For two centuries, as may be seen from several examples in the Museum, one as early as the reign of Queen Elizabeth, fine pieces of Chinese porcelain were so treasured in Europe that they were given elaborate mounts of silver or ormolu. The Museum's extensive and fine collection of blue-and-whites has recently been reorganized, with one large gallery and part of another given over to their systematic display. One of the more splendid examples of blue-and-white of the early fifteenth century, a period notable for the unusual richness of the cobalt blues, is this large covered jar. Its body is ornamented with fruit sprays below a cloud collar containing floral sprays. There is a lotus scroll on the cover and a foliate scroll above the base. The base itself is unglazed and is burnt light orange.

JAR AND COVER
Ming Dynasty, reign of Hsüan-tê, A.D. 1426 – 1435
Porcelain decorated in underglaze blue,
height 13½″ (925.25.15 a-b)
George Crofts Collection

The delicate and extremely ancient Chinese art of lacquer work is well represented in the collections of the Royal Ontario Museum. A rare example of painted lacquer dates from the end of the first millennium B.C., but the heavy representation is naturally of Ming and Ch'ing carved pieces. A Lacquer Court has been constructed to contain the chief examples assembled by George Crofts and the magnificent pieces, some of them imperial, collected and bequeathed by one of the Museum's trustees, Major James E. Hahn. The tedious process by which the lacquer was patiently built up, layer on layer, at times in several different colours, and then carved into elaborate scenes or formal patterns, is too well known to require detailed description. The delightful cabinet with its palace garden populated with small figures of romping children in white jade and its borders of five-clawed dragons, lotus flowers, and clouds is inscribed on each of the numerous drawers inside with "The Emperor's Poems," and each poem has a filing number. This throws an enchantingly intimate light on a part of Ch'ien-lung's life far removed from the ceremony which circumscribed the days of this scholar-emperor.

The small round box is a fine example of the severe *guri* style with its overall formal and symmetrical scroll pattern of *ju-i* (trefoil) heads. Five layers of alternately black and red lacquer are carved through to a black ground. This box, apparently long in Japan, may, to judge from its worn interior, have been used in the Tea Ceremony.

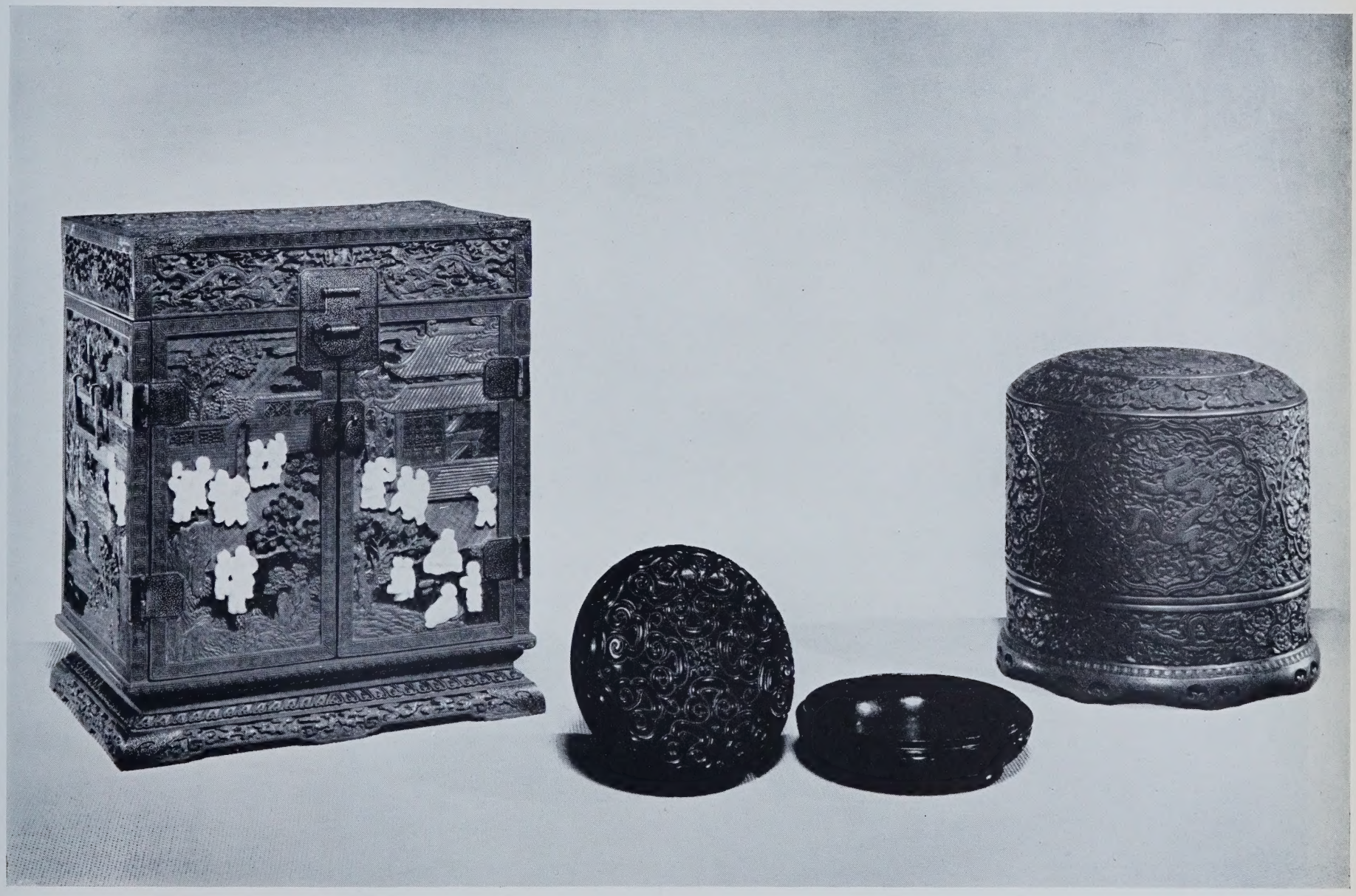
The rare tall cylindrical box is among the most important and imposing early examples of Ming carved lacquer. It has a distinctly duller colour than the strong cinnabar characteristic of later styles. The sides are decorated with dragons and cloud scrolls in ogival medallions separated by lotus scrolls. On the top, within cloud scrolls, a dragon pursues a pearl. The box itself is circled by dragons in clouds and the plinth is decorated with lotus petals, a diaper pattern, and double-bat motifs.

69 IMPERIAL POETRY CABINET
Ch'ing Dynasty,
reign of Ch'ien-lung, A.D. 1736 – 1796
Carved red, green, and yellow lacquer,
figures of white jade, brass mounts,
height 16 $\frac{5}{16}$″, width 14$\frac{3}{8}$″, depth 10$\frac{7}{8}$″ (955.97.2)
Bequest of Major James E. Hahn

CIRCULAR BOX AND COVER
Ming Dynasty,
middle 16th century A.D.
Carved black and red lacquer
guri technique, diameter 7 $\frac{7}{16}$″ (961.201.1)

CYLINDRICAL BOX AND LID
Ming Dynasty,
first half of 15th century A.D.
Carved red lacquer on yellow ground,
height 10 $\frac{15}{16}$″, diameter 11$\frac{1}{2}$″ (952 × .8)

THREE CHINESE LACQUERS (MING AND CH'ING)



Every school child knows about the importance of the silkworm in Chinese history, and it is hardly surprising that Chinese collections so endlessly rich as those of the Royal Ontario Museum should contain an extensive representation of Chinese textiles of all kinds and for all purposes, particularly of the Ch'ing Dynasty. There are, for example, over a hundred imperial robes of the eighteenth and nineteenth centuries. The rarer Ming silks and velvets include one spectacular piece, of exceptional size and condition, which is of great beauty. The magnificent panel of imperial velvet, of the glowing deep yellow reserved for the emperors, is a length woven but never cut for an emperor's robe. In addition to self-designs in the yellow ground, it is ornamented with embroidered borders in pale shades of blue, green, and rose intended for neck and sleeve bands, which writhe with the dragons representative of imperial majesty. It is a piece which has already attained considerable celebrity in the scholarly world and is the subject of continuing research. Meanwhile it is an object of great admiration whenever it is exhibited.

The sumptuous velvet carpet, reputedly from the palace at Jehol, is ornamented in striking patterns with lotus flowers and bats in gold and silver and formalized foliage in vivid dark blues and reds with ivory on deep emerald green. Its decoration will recall traditional motifs noted on the Northern Celadon Sung vase on page 57 and the cylindrical Ming covered box in lacquer on page 69.

VELVET CARPET (*detail*)
Ch'ing Dynasty, reign of K'ang-hsi,
last quarter of the 17th century
Velvet, 14′ $9\frac{5}{8}$″ × 4′ $10\frac{1}{2}$″ (914.13.1)
Gift of Mrs H. D.Warren

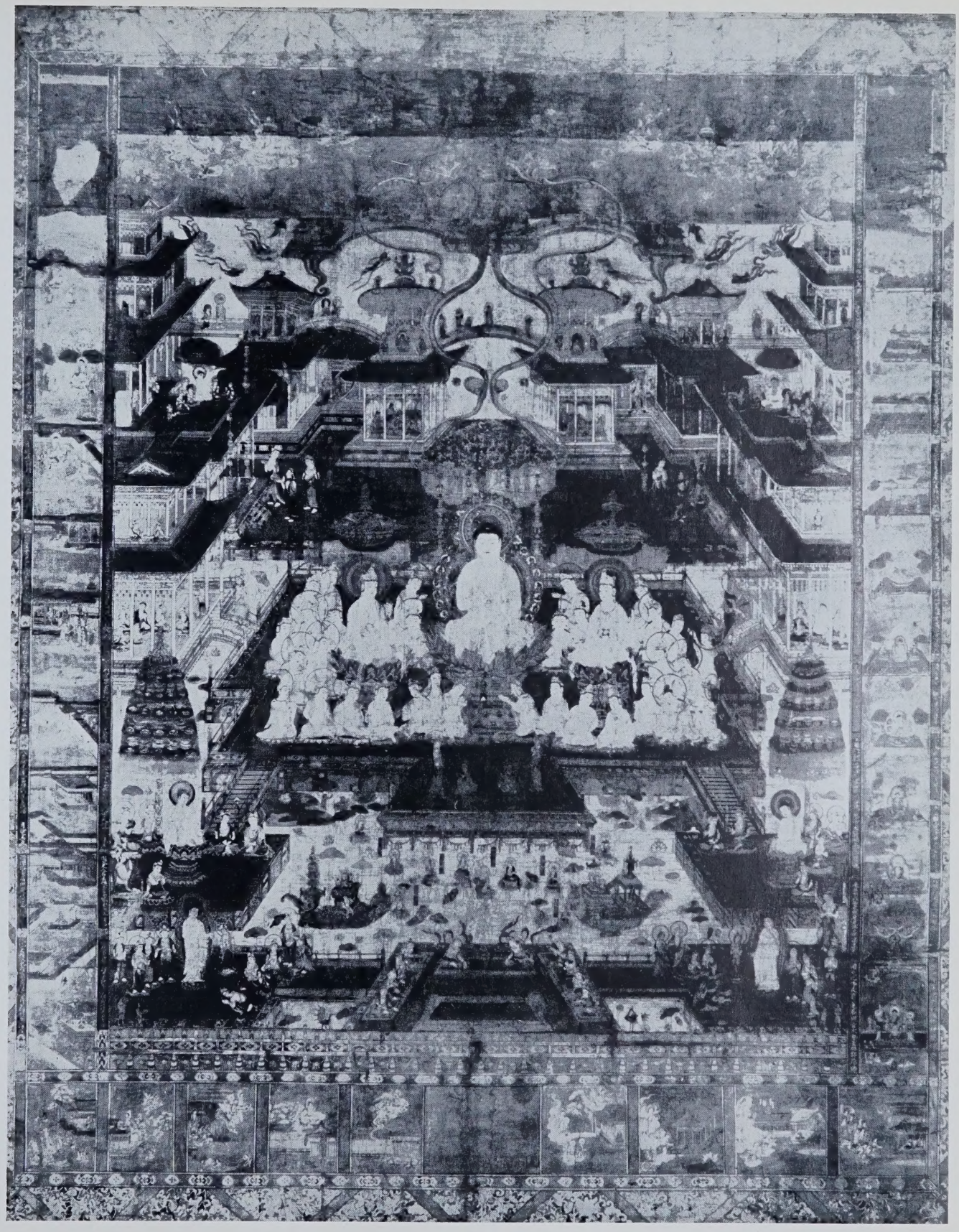
PANEL OF IMPERIAL VELVET
Ming Dynasty, early 17th century
Velvet, 10′ $1\frac{5}{8}$″ × 8′ $11\frac{1}{8}$″ (956.67.2)
Gift of Mrs Edgar J.Stone

Japanese sculpture and indeed Japanese art in general were long thought to have few indigenous roots but to have developed from astute copying of Chinese models beginning with the introduction of Buddhism which came by way of Korea in A.D. 522. The mediæval sculpture exhibited in the first Japanese gallery in the vicinity of the Jōmon and Haniwa pieces makes it clear that there was a native tradition of great and imaginative vigour at work in the islands upon which the new ideas could build and that the strongly Japanese character already evident in the religious sculpture and architecture of the Nara period in the eighth century was by no means due solely to the impingement of foreign ideas and techniques. The Japanese seem always to have had a strong affinity for wood, carving it in long sweeping strokes with the grain in a way calculated to enhance its native qualities, even when it was intended to cover the result with paint or gilt. These early Japanese sculptures also have a withdrawn gentleness which is very unlike the Chinese expression of similar religious ideas. Jizō Bosatsu was a principal Buddhist deity of mercy. He carried in his hand the jewel symbolic of the bliss-producing wisdom dispensed on his errands of mercy and protection. He stands on the seed-pod of a lotus, a Buddhist symbol including the idea of immortality. This beautiful, gracefully draped figure is carved (except for the plinth) from a single block of wood in the so-called *ichiboku* technique and it comes from the Kōfukuji Temple in Nara. Near him in the gallery stands the exquisite figure of a female Shintō divinity, also in wood and likewise of the Fujiwara period but perhaps a century later. It is one of a well-known group of twelve figures believed to have graced a shrine in Izumo Prefecture. Some of them are now scattered across the Pacific to American collections as well as to Toronto.

73 STANDING FIGURE OF JIZŌ BOSATSU
Japanese, Heian (Fujiwara) period,
1st half of 10th century A.D.
Wood, height 41 $\frac{1}{16}$" (960.83)
Purchased with funds from the Provincial
Special Grant

Japanese painting develops from Chinese sources, subjects, and techniques but gives always a special Japanese flavour to what it has adopted and introduces new forms and a much bolder use of colour. The decorative hanging scroll and the long narrative hand scroll retain Chinese forms. Religious painting by its very nature was still more dependent on tradition and the magnificent *Taima Mandara* depicting Amida's Paradise as its central subject echoes T'ang precedents, as does the enclosing architecture. A good part of what appears light and bright in the reproduction is cut gold applied in the *kirikane* technique. Paradise, centring about the enthroned Buddha and his blessed attendants, is seen to be a place of blissful delights of a most luxurious and symmetrical order. Feasting and disporting are clearly the happy destiny of those who attain to it. The nine small panels at the bottom represent the nine grades of Paradise and are full of instructive detail for the sharp-eyed. The small border panels on the sides illustrate the persecution of Queen Vaidehi by Prince Ajātasātru, as related in the Sutra on the meditation of Buddha Amitāyus. Many old versions of the Taima Mandara survive, but few so old as this are either so luxurious in their execution or in so excellent a state of preservation.

75 TAIMA MANDARA
Japanese, Kamakura period,
2nd half of the 13th century A.D.
Hanging scroll, full colour and gold on silk
$73\frac{1}{8}'' \times 62\frac{5}{8}''$ (959.118)
Purchased with funds from the Provincial
Special Grant



Japanese ceramics, whether intended for polite use or for purely utilitarian purposes, have distinctive characteristics which set them apart from all others. Since potting traditions are vigorously alive to this day, they have had an understandable influence on modern western ceramics, and their products have been as much collected abroad for the past century as they are prized at home. The Museum has not been able to show a rich enough selection of the more sophisticated wares as a counterpart to the great Chinese collections, despite generous early gifts from Sir William Van Horne and his grandson. These gaps are now being filled with some difficulty.

The Japanese have for long been very discriminating in the choice of fine porcelains, a fact which has had a profound influence on the maintenance of standards of excellence in craftsmanship and subtlety of design and decoration. The three fine examples here reproduced in colour are evidence of that discrimination. The delicately flowing decoration of the Kakiemon jar is painted with grasses and flowers in overglaze red, blue, green, and yellow enamels on the glistening white surface; the horizontal dividing lines are in underglaze blue. The formal, repeating pattern on the interior of the Nabeshima dish is in underglaze blue and overglaze red, green, and yellow enamels; the underside bears a floral scroll in underglaze blue, and there is a comb pattern in the same underglaze around the raised foot. The striking bowl of Ko Imari, of a type greatly admired in Japan, bears the "red jewel" design on its interior. The luminous white porcelain is decorated in underglaze blue and overglaze red, green, and yellow enamels and gold.

KAKIEMON JAR
Edo period, late 17th century A.D.
Porcelain, decorated in coloured enamels,
height $7\frac{3}{4}''$, diameter $6\frac{1}{2}''$ (959.150)

NABESHIMA DISH
Edo period, late 17th century A.D.
Porcelain, decorated in coloured enamels,
height $1\frac{1}{2}''$, diameter $6\frac{1}{8}''$ (959.149)

KO IMARI BOWL
Edo period, 1st half of the 18th century A.D.
Porcelain, decorated in coloured enamels,
height $2\frac{5}{16}''$, diameter $5\frac{1}{16}''$ (961.73)

THREE JAPANESE PORCELAINS

The most accessible of Japanese art forms to the westerner is that of the woodblock colour print, itself basically a popular art which was long despised by those of informed but conventional taste in Japan. These countless thousands of prints depict the *Ukiyo-e*, the floating (or transient) world of the everyday as it existed for the century before 1850 during which some of Japan's greatest artists devoted themselves to their production. Landscapes, theatre, festivals, and night life gave the principal subjects, which are a source of perpetual enchantment. The bulk of the Museum's large and choice collection came from two sources. The founding Chairman of its Board, Sir Edmund Walker, was an ardent amateur and left the whole of his collection to the Museum. This was joined a short time later by a munificent gift from Dr Clarence Webster, who gave the remainder of his print collection (a part of which had previously gone to the Chicago Art Institute) and all his Japanese paintings.

The jolly wrestler by Shunei, a striking linear composition, is printed on a rather sombre grey ground which preserves faint traces of the grain in the woodblock.

The Utamaro, with its inscriptions in cursive calligraphy as integral parts of the composition, shows us one of the *Bijin Gomensō*, or five diverse aspects of beautiful women, a theme for which he was and remains justly celebrated.

The Hokusai is a famous and characteristic print with very rich blues and pale greens, yellows, and greys from the notable series known as the *Fugaku Sanjūrokkei* or Thirty-Six Views of Fuji. He has signed himself on this block as "Zen Hokusai." Whatever his state of detachment in creating this wonderful series, it induces the most direct involvement on the part of the beholder.

THREE JAPANESE PRINTS

THE WRESTLER KASHIWADO SŌGORŌ
Katsukawa Shunei, 1762 – 1819
Woodblock colour print, 15″ × 9¾″ (926.18.296)

WOMAN WITH PIPE
Kitagawa Utamaro, 1753 – 1806
Woodblock colour print, 15″ × 10″ (926.18.380)

THE COAST OF TAGO
Katsushika Hokusai, 1760 – 1849
Woodblock colour print, 9¾″ × 14¾″ (926.18.632)

All prints from the Sir Edmund Walker Collection

The conquests of Alexander the Great planted seeds which bore artistic fruit for many centuries afterward. Continuing trade contacts between the Gandhāra region and the classical world of the Mediterranean, at first with Greece, and later and longer with Rome, produced a hybrid but handsome art in which basically classical forms were used to express Buddhist ideals. The Museum possesses an outstanding collection of Gandhāra sculptures and reliefs from the high period of the Kushān Empire, during the early centuries of the first millennium A.D., when local Buddhist fervour and a school of gifted sculptors combined to produce this unique art.

The classical treatment of draperies and features in the unusually fine life-size standing Bodhisattva is harmoniously allied with purely oriental details of jewellery, headdress, and the third eye of wisdom. The Buddha is shown as a Bodhisattva in princely dress.

The unique stucco head is the largest piece of the kind in a western collection, and the noblest. The combination, typical of Gandhāra art, of classical naturalism with oriental formalism is marked in such stylized details as the strongly linear treatment of eyes and brows. In these examples we see how, through cultural contact between vastly different peoples, even the gods of one sometimes come to bear physical resemblance to those of the other. Apollo shines through the Gandhāra images of Buddha and his Bodhisattvas just as, in the other direction, Bacchus often wore a strongly Eastern guise.

81 STANDING BODHISATTVA
Either Siddhārtha or Maitreya
Pakistan, Gandhāra region,
2nd – 3rd century A.D.
Stone (dark-grey schist), height 48¼″ (940.18.1)

COLOSSAL HEAD OF A BODHISATTVA
Pakistan, Gandhāra region,
4th – 5th century A.D.
Stucco, height 29″ (939.19.1)
Gift of Dr C.T.Currelly in memory of
Mary Treble Currelly

Buddhism, after centuries of supremacy in the religious life of the Indian sub-continent, was largely overcome by a resurgent revival of the ancient Hinduism toward the end of the sixth century, but lingered under the Pāla rulers of Bihār and Bengal in that region until the end of the twelfth century. Here the classic Indian sculptural tradition of the Gupta period (A.D. 300-600) was cherished and continued. It is an art which was devoted to externalizing the Buddhist ideal of an inner, spiritual peace beyond the reach of earthly interferences. In this typical and fine Pāla representation of Śākyamuni Buddha with two *lokeśvara*, carved out of black stone in very high relief, the voluptuously full forms are in complete harmony with and reinforce the ineffably peaceful expression and dedicated stance of the god, whose right hand is shown in the gesture of the "fulfilling of the vow." The attendant *lokeśvara* hold symbols of princely rank, the fly-whisk and the umbrella. The tiny figure at the left appears to represent a donor. The stele probably comes from Bihār. The Buddhist art of Bihār strongly influenced the sculpture of Nepal and this influence was ultimately transmitted to Tibet.

83

BUDDHIST STELE
India, Pāla Dynasty, 9th century A.D.
Black stone, $25\frac{5}{16}'' \times 15\frac{5}{8}''$ (961.171)
Purchased with funds from the
Provincial Special Grant

Hinduism is a religion with a vast pantheon of gods, many of which are regarded as manifestations of Śiva or Viśnu, and with a rich cycle of eventful legends. As the resurgence of Hinduism grew from the sixth century onward, it was accompanied by a long period of temple building in styles which sometimes appear to be more sculpture and ornament than architecture. Some of the finest sculpture from this period of intense revival and artistic activity comes from southern India where the Chola Empire (A.D. 907-1053) devoted much of its energy to the creation of sculpture in both stone and bronze. These gods and goddesses and other divine beings represent various aspects of the powers of creation, preservation, destruction, and regeneration. Our serene and voluptuous goddess is one of the Seven Mothers or *śaktis*, each of whom was the mother of another deity and represents one of the fundamental energies of Śiva. It is uncertain from her attributes, which include a battle-axe, tongs, and a bowl, whether she is Māheśvari or Kālī. There are a skull and entwined snakes in her crown and her arms are encircled with snake bracelets. All these are symbols of destruction, yet her total expression is one of peace and protection. The other figures from this important group are in Paris, Cincinnati, and Kansas City.

85 SEATED FIGURE
Māheśvarī or Kālī
South India, Chola Dynasty, 10th century A.D.
Stone, height 43 $\frac{11}{16}$" (956.181)
Purchased with funds from the
Provincial Special Grant

Our headless, armless, and legless but heavily jewelled figure is magnificently carved in warm reddish brown sandstone. This voluptuously twisted figure, an elaborate composition of repeated globes and echoing profiles, is a supreme embodiment of Hindu ideals of feminine beauty. It is likewise a remarkable exercise in the difficult art of showing the body in motion. It transcends all the limitations of religious iconography and speaks directly and movingly to all the world.

87 FEMALE TORSO
India, Rājputāna, 11th century A.D.
Sandstone, height 19½″ (934.31.7)

This well-known and superb example of an Indian chintz was hand-painted and resist-dyed on the Coromandel Coast for the Dutch market. The design fits the shape of the garment, and is inspired by those in Japanese Kimono. Kimono were much sought-after luxuries in Holland at this time, and the chintz counterparts were no doubt intended to meet the demand for these exotic robes as well as for dress and decorative materials in all the countries of the West. This luxurious garment, with its sumptuous garden of flowers and trees and a miniature mountain range or rock garden near the bottom hem, is a good illustration of man's recurrent love of the exotic. It shows as do, for example, the Gandhāra sculptures on page 81 how ideas, styles, and motifs flow between East and West or from culture to culture in the wake of conquest and the opening of trade routes. It may also be taken as a token of the European rage, so well illustrated in the Museum's collections, for the kind of diluted orientalism which had such influence on European taste at intervals from the late seventeenth century throughout the eighteenth, and is perhaps most familiar under the rubric of *chinoiserie*. The widespread desire for luxury materials at reasonable cost provided a great stimulus to English and French textile manufacturers in the eighteenth century, thus contributing an incentive to the dawning industrial age.

89 MAN'S CHINTZ MORNING-GOWN
India, Coromandel Coast, early 18th century
Painted and resist-dyed cotton,
length 4′ 5¾″, width wrist to wrist 6′ 3¾″
(959.112)
Purchase from the Holt Renfrew Fund

GREECE AND ROME

The thousand-year history of the classical world has had so dominant a part in shaping the thought, the habits, and the art of the western world that its myths and literature are an essential part of our own being. Expressions still in ordinary use have their roots in Greek adages. Many of our political beliefs and forms find their direct prototypes in Athens and Rome. The Greek dramatic unities still live in our theatre as do the situation jokes. And the ideals of beauty established on the shores of the Ægean are still in common currency. The first great civilization to take coherent and traceable form in that pre-classic world was the Minoan, which built an ancient empire from its secure seat on the island of Crete. It is fitting that this section of museum treasures should be introduced with a figure as tiny and exquisite as it is celebrated, the solemn figure of a narrow-waisted woman - whether goddess or mortal is uncertain – who stands with arms raised in a posture of watchful waiting. From the legend of Theseus and the evidence of surviving frescoes at Knossos, it may be surmised that her stance is more probably connected with the ritual of bull-jumping than with the attitudes of blessing or supplication. She is bare-breasted in the Cretan fashion, is crowned with a diadem, and wears an abbreviated epaulette-like jacket, a tight corset, a broad tight belt and a narrow apron incorporating a symbolic representation of the male bull-jumper's codpiece. Her flesh is carved from ivory, her dress and ornaments are of gold. Her lower legs are missing and most of one arm is a modern reconstruction. She must originally have been about ten inches high. She was reputedly found at Knossos and is to some eyes the most beautiful of several related pieces. All of these have been doubted in the past, and the debate continues. Our goddess or priestess remains mute on the subject and meanwhile reigns in serene majesty over the gallery devoted to Minoan and archaic Greek art.

IVORY GODDESS
Minoan, Crete, *c.* 1600 B.C.
Ivory and gold, preserved height $6\frac{7}{8}$"
(931.21.1)

The well-known collection of Greek vases in the Museum provides a reasonably comprehensive survey of stylistic developments in classical wares from prehistoric times onward, a story continued in the Etruscan and Roman sections. A recent acquisition of importance is the squat alabastron (a wide-mouthed urn or oil jar of widely varying shape but with the diameter of mouth and base in approximate balance) with three handles and characteristic 8-shaped shield decoration. It is the only known completely preserved alabastron with this decoration.

The crater, a bowl for mixing wine and water, and therefore a utensil of some ceremony, dates from the early Iron Age and is important for its representation of a sharp-prowed war galley of the period. It is manned by nineteen big-eyed rowers (because perspective was unknown, all are in full profile and there were possibly nineteen more on the starboard benches), is commanded by the *keleustes* at the bow, and has a busy helmsman or *kubernetes* at the stern.

ALABASTRON
Late Minoan, probably Greek Mainland,
c. 1500 – 1450 B.C.
Terracotta, diameter $8\frac{1}{4}''$, height $3\frac{1}{2}''$
(960.38.1)
Purchased with funds from the Provincial
Special Grant

CRATER
Greek Geometric, Thebes,
c. 800 B.C.
Terracotta, diameter $11\frac{7}{8}''$, height $8\frac{7}{8}''$
(919. 5.18)
Gift of Dr Sigmund Samuel
(formerly van Branteghem and Sturge
Collections)

The Head of a Votary, originally painted, is a particularly attractive example from the Museum's large collection of archaic Cypriot sculpture and figurines. The enigmatic but attractive smile, the almond eyes, and carefully curled beard are characteristics of the style as is the fringe of curls emerging from the cap or helmet.

The fine collection of Greek, Italiot, Etruscan, and Roman jewellery in gold boasts some very fine pieces. The early fibula echoes in miniature but with much finer craftsmanship the bronze spectacle brooch on page 7. The exquisite granulation work of the Etruscan goldsmiths has scarcely been matched at any other period. The earrings and the fibula with a recumbent lion (the latter also employs appliqué technique) are superb examples.

Golden wreaths were occasionally awarded as top prizes or tributes for achievement in games, literary or musical contests, or for victory in war, and flimsy examples were deposited in tombs as honours for the dead.

HEAD OF A VOTARY
Archaic Greek, Cypriot,
6th century B.C.
Limestone, height 12″ (948 247b)
Gift of the Members
(formerly Cesnola Collection)

FIBULA
Italiot,
Late Bronze or Early Iron Age,
c. 1000 B.C.
Gold, length $2\frac{3}{4}''$ (918.3.93)
Gift of Mrs H.D.Warren
(formerly Sturge Collection)

WREATH
Greek or Roman, provenance unknown,
probably 4th century B.C.
Gold, $14\frac{1}{2}''$ from tip to tip (935.46)

PAIR OF EARRINGS
Etruscan, Italy,
6th century B.C.
Gold, length of cylinders $\frac{5}{8}''$
(918.3.94 a-b)
Gift of Mrs H.D.Warren
(formerly Sturge Collection)

FIBULA
Etruscan, Italy,
7th-6th century B.C.
Gold, length $3\frac{1}{2}''$ (918.3.96)
Gift of Mrs H.D.Warren
(formerly Sturge Collection)

FIVE GOLDEN ORNAMENTS

Coins, an invention of the late eighth century B.C., are not only of importance as documents in the histories of states and of economics, but at certain periods, notably in Greece from the sixth century through the fourth, are often objects of true sculptural beauty. The Museum possesses an extensive and fine collection. This sculptural quality is already evident in the archaic Athenian tetradrachm, which shows helmeted Athena on the obverse and her owl on the reverse.

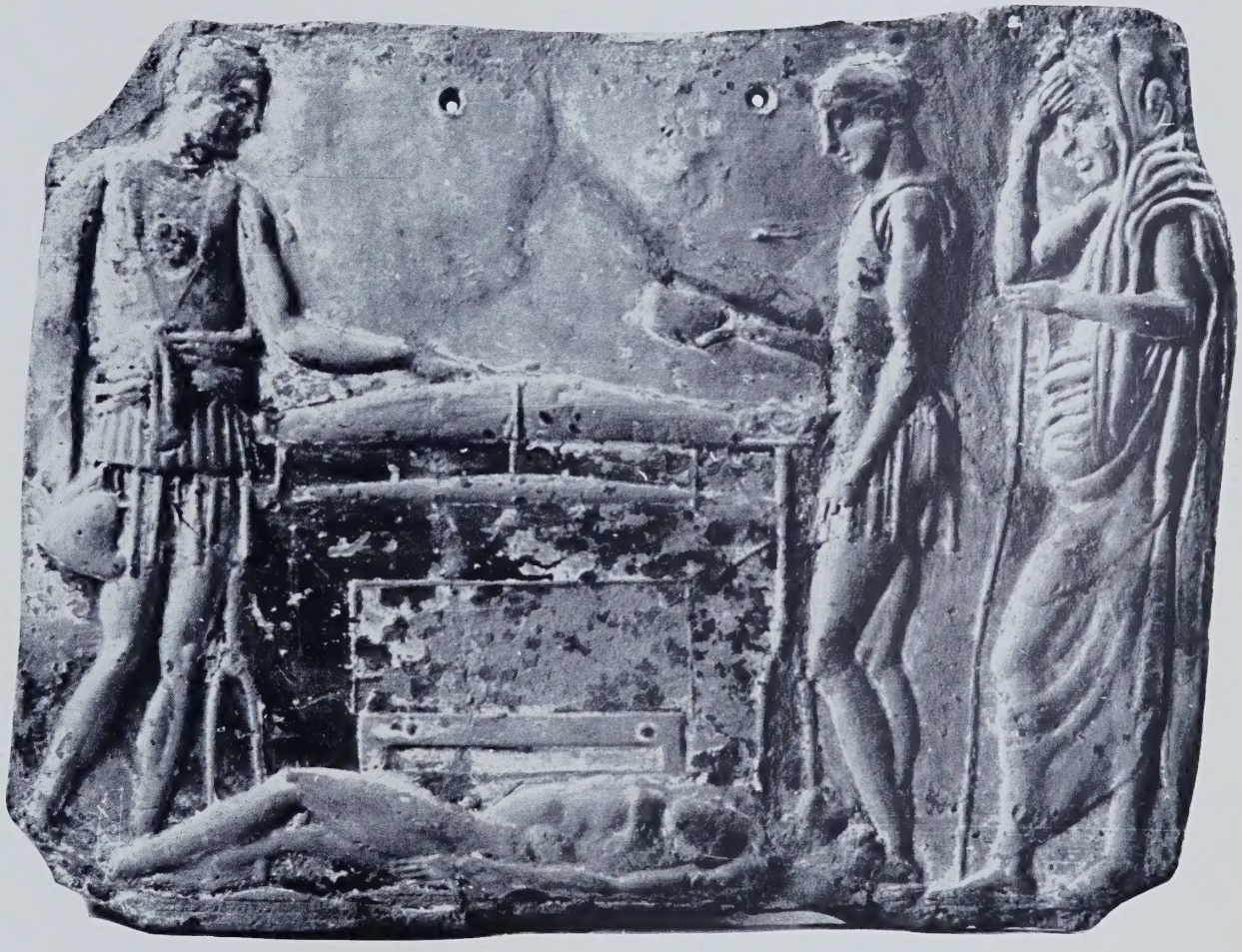
The large Syracusan dekadrachm is universally considered one of the supreme achievements of all time in numismatic art. It is signed by the famous die-engraver Euainetos who with his fellow die-engraver Kimon executed the great series of coins celebrating the Syracusan victory of 413 B.C. over the Athenians. The superb portrait of the obverse represents Arethusa surrounded by dolphins, one of which leaps through her sea-washed locks; on the reverse is the chariot of victory.

The small and well-preserved (for it is most fragile) terracotta relief is one of a rare class produced in Melian workshops for export between 475 and 440 B.C. It is the only one known depicting the sad story of the ransom of Hector's body. It was meant to hang on a wall like a painting.

97 ATHENIAN TETRADRACHM
Archaic Greek, Athens, late sixth century B.C.
Silver, diameter $\frac{7}{8}''$ (958.68)

SYRACUSAN DEKADRACHM
Greek, Syracuse (Sicily), 412 - 393 B.C.
Silver, diameter $1\frac{3}{8}''$ (927.8)

RELIEF: "THE RANSOM OF HECTOR"
Greek, Island of Melos, *c.* 440 B.C.
Terracotta, $7\frac{3}{4}'' \times 10''$ (926.32)

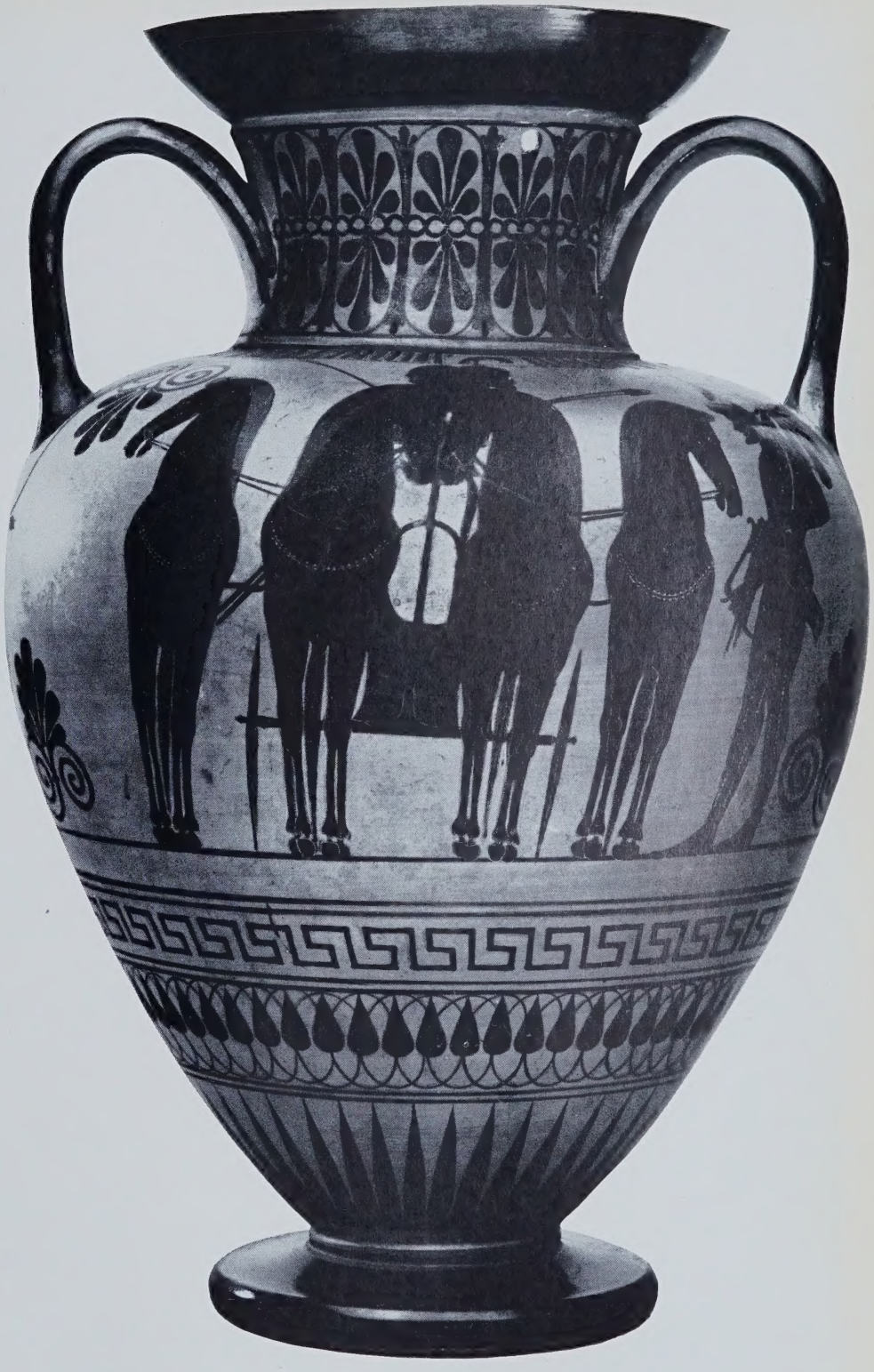


The Museum came into being too late to assemble an extended group of important Greek marbles of the great period. From the fourth century, however, is a fine grave monument in golden Pentelic marble inscribed below the pediment with the name of a lady called Iostrate. Such Greek monuments customarily show the dead person as though alive and parting quietly from a relative or friend.

There is a splendid range of painted Greek vases, a large part of them from the collection formed in England by Dr Allen Sturge in the later nineteenth century. This magnificent amphora, from another source, shows us a four-horse chariot in frontal view on the side reproduced. On the other side is represented the famous combat between Ajax and Hector. Black-figured vases are thus called because all the decoration is painted on the fabric of the vessel in solid black, details being scratched out with a sharp point; they may be emphasized in white or purple. The black, which contained no silica, is not a true glaze but was a specially prepared clay slip of enduring quality. The secret of its preparation is only now being rediscovered through chemical research.

STELE OF IOSTRATE
Greek, Athens, early 4th century B.C.
Marble, 41¼″ × 23″ (956.108)
Purchased with funds from
the Reuben Wells Leonard Bequest

BLACK-FIGURED AMPHORA
Greek, the "Antimenes Painter," Attic,
c. 525 B.C.
Terracotta, height 19½″ (926.19.2)
Formerly Bateman Collection



Just as nearly all we know about Greek painting we have had to infer from its reflection in vase-painting, much of our knowledge of Greek sculpture has had to depend on the numerous copies made in later classical times. The copies were spread to Italy, Egypt, and the Near East, with the result that although famous originals in Greece perished or were mutilated, they have a healthy afterlife through their simulacra. Many anciently celebrated Greek bronzes are thus known through marble copies, which is better than knowing them only through a brief description by Pausanias. The copyists were themselves sometimes very able, and preserved much of the essential spirit of the original. This noble male figure in faintly golden marble is an ancient adaptation of outstanding quality – other versions are in Naples and Kassel – after a now lost original, probably in bronze, by the great Attic sculptor Polykleitos. It was a famous piece called the Doryphoros, or spear-bearer. Its harmonious and vigorous beauties are hardly disturbed by its losses and mutilations. Polykleitos, whose long career began well before the middle of the fifth century B.C., was the contemporary and in Greek opinion the equal of Phidias. Working principally in bronze he was especially noted for the balance, rhythm, and minute perfection of bodily form in all his work and is credited with having established a principal sculptural canon for the male figure, a canon as valid today as it was twenty-four centuries ago. Traces high on one side of the neck indicate that the head it once bore was the portrait of a bearded young Roman in the fashion of the second century A.D. Admirers of this superbly proportioned and balanced figure are perhaps happier to be able to reconstruct the missing visage for themselves.

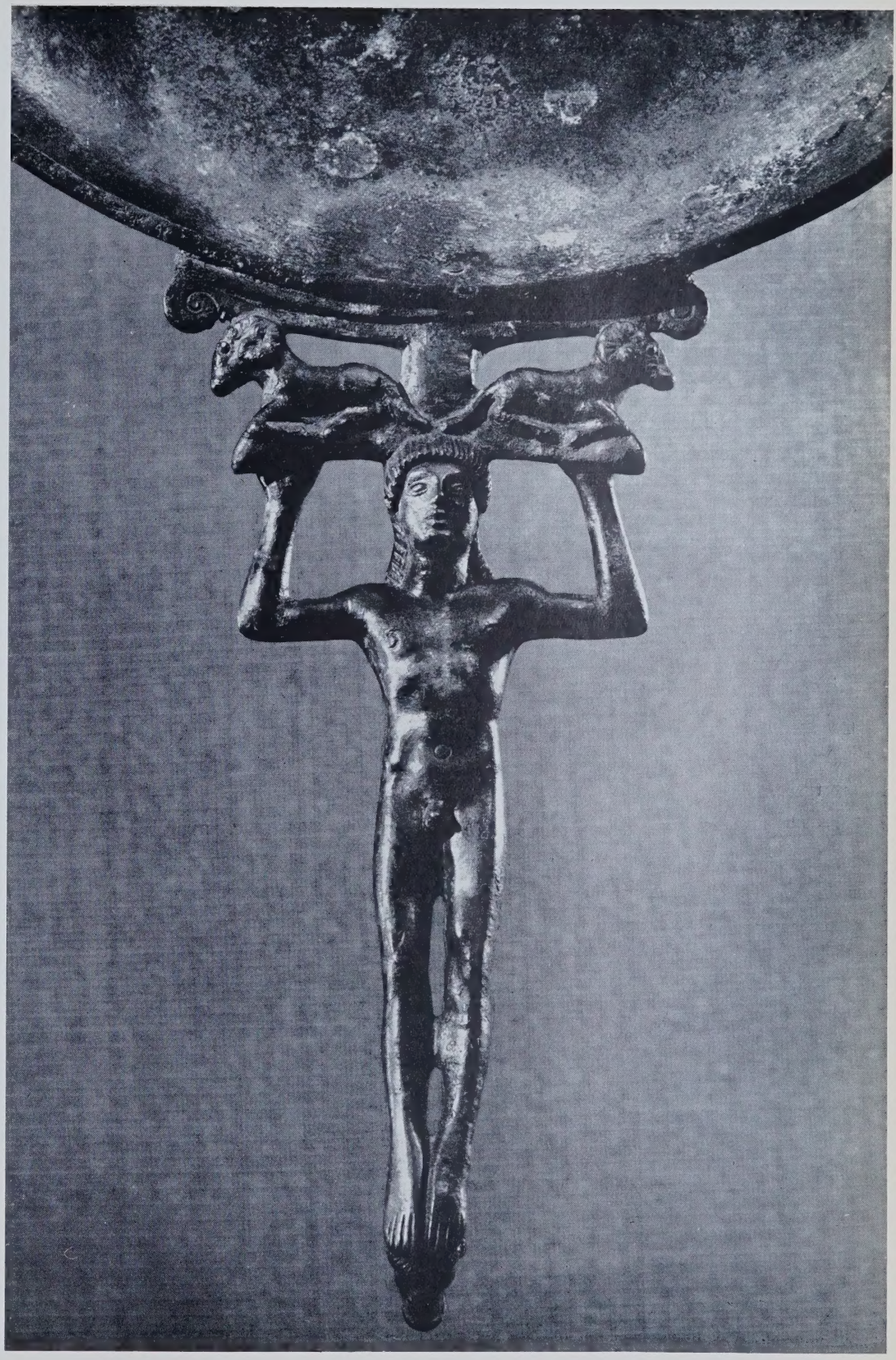
101 ATHLETIC FIGURE AFTER POLYKLEITOS
Roman, perhaps 2nd century A.D.
Marble, height 59″ (958.16)
Purchased with funds from
the Reuben Wells Leonard Bequest

Some of the finest and most interesting Greek sculptures are small cast bronzes. The Greeks, of course, also made heroic statues in bronze, and their most famous sculptors often worked in metal. The small pieces, influenced by the major works, are principally by anonymous craftsmen and are frequently of outstanding quality, even though intended for utilitarian purposes. Greek ladies, despite the licence attributed to goddesses, lived very circumscribed lives, and the wives of wealthy men had a great deal of time to devote to their hair and cosmetics. Their mirrors were highly polished bronze. Our standing mirror clearly ornamented a luxurious dressing-table. The support or handle rises from a small round dais with lion feet and takes the form of the goddess Aphrodite holding a dove. She is fashionably attired in a Doric woollen chiton which falls in heavy folds to her ankles. The mirror itself rises from her head and is surmounted by a winged siren. There is a hook at the back so the mirror could also be suspended from the wall.

The splendid *patera*, a skillet-like pan apparently intended in this case for ceremonial rather than daily occasions and of which only a small part of the shallow bowl is shown, is glorified by a handle in the form of a bronze figure of a youth, probably Apollo. He stands almost on tiptoe on the head of a ram and supports two recumbent rams on a plank above his head. Many of the best features of archaic Greek sculpture are concentrated in these few inches of bronze.

MIRROR
Greek, probably Corinthian,
late Archaic, *c.* 470 B.C.
Bronze, height 11″ (956.156)

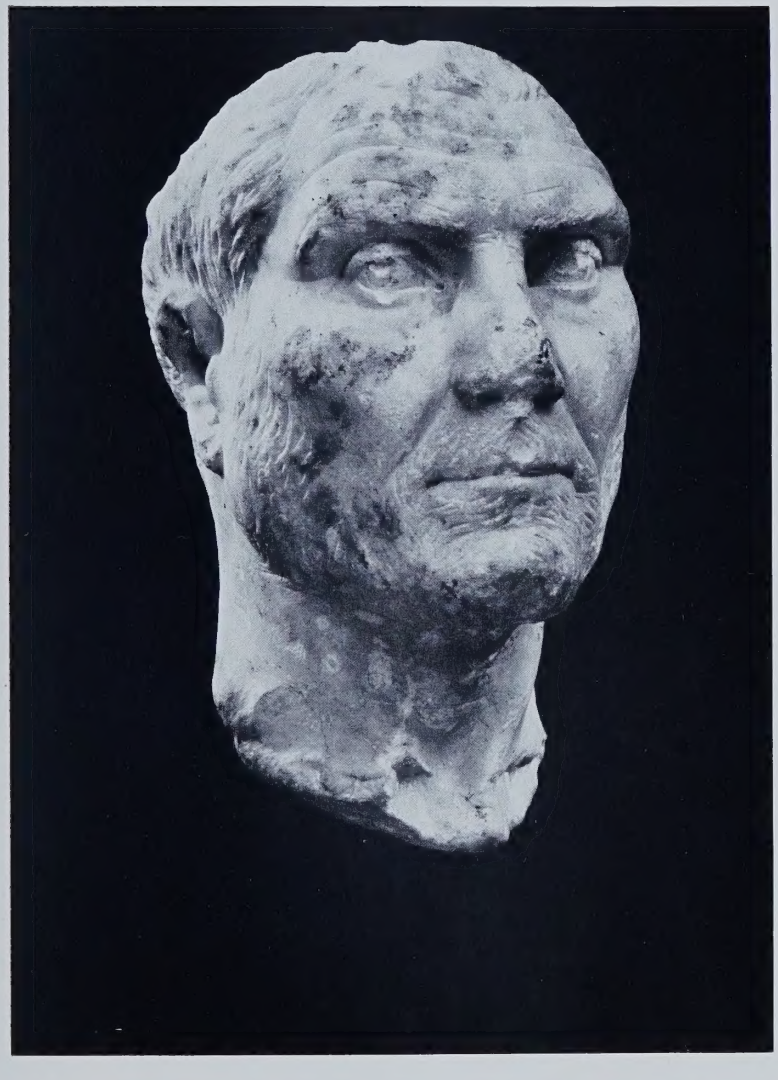
PATERA
Greek, Greece or South Italy,
Archaic, 550 – 470 B.C.
Bronze, diameter of bowl 12″,
length of handle 8″ (957.161)
Purchased with funds from
the Provincial Special Grant



While most Greek portrait sculpture idealized its subjects, the aim of Roman portraiture was, characteristically, downright realism. Within the representative series of Roman portraits in the Museum, the sculptor's direct approach to the problem of portraying the rugged features of the Bearded Man compels admiration if not pleasure. The likeness is caught more with the bludgeon than with the point, yet there is a sympathy which holds the attention. The furrows of the face and the hair and beard are indicated with rough chisel marks.

The earlier, severe portrait of a Roman matron, which was excavated at Fondi near Rome, has a memory of softer and more graceful Greek prototypes, yet the set of the mouth and jaw suggest the epithet "tearless" for the eyes, which are those of a Mother of the Gracchi. The sculptor's sensibility was greater than his craft, but he has left a memorable face.

105 PORTRAIT OF A BEARDED MAN
Roman, mid 3rd century A.D.
Marble, height 14½″ (959.17.13)
Purchased with funds from
the Provincial Special Grant
from the Collection of
the late Dr Ludwig Curtius



PORTRAIT OF A WOMAN
Roman, late Republican or early Imperial
1st century B.C. - 1st century A.D.
Marble, height 10″ (958.109)
Gift of Olivetti (Canada) Ltd.

Two of the most outstanding portraits of any period in the Museum are these from the Fayum, a crossroads of civilizations where to the ancient Egyptian practice of mummifying bodies for burial and accompanying them with portraits of the deceased as they appeared in life were added the realism of Roman and the elegance of Hellenistic styles. The mummy masks were normally mass-produced and rarely have the *ad vivum* dignity and vitality of these extraordinary examples. Encaustic portraits on wood were painted from life and occasionally an artist of ability was so employed, as in this remarkably warm portrait of a young lady of fashion. The many details of contemporary costume hold considerable interest.

MUMMY PORTRAIT MASK OF A MAN
Græco-Roman, the Fayum (Egypt),
1st-2nd century A.D.
Painted plaster, glass eyes, height 10½″
(958x.184.4)

MUMMY PORTRAIT OF A WOMAN
Græco-Roman, the Fayum (Egypt),
2nd century A.D.
Encaustic on wood, 16½″ × 8½″ (918.20.1)
Gift of W.L.H.Massey, Esq.

EUROPE

The leap across the Dark Ages from Roman to Romanesque sculpture is a leap from cynical realism to mystical faith, from naturalism to hieratic dignity. Only the absence of sentimentality is common to both. It is the first dawning of the modern world. The dignity of the Silver Madonna is of such an order that many people seeing this rather stolid and painfully wrought figure are unaware that she has been bereft by time of her child as well as of the jewels which once enriched crown and mantle. The statue recalls the famous Gold Madonna given to the Minster of Essen in the year of the first Christian millennium. The somewhat softer Spanish Madonna retains the immense dignity of the German one but there is already a prediction of the long flowing line of Gothic art, a hint of tenderness. It must once have been gilded, but no trace remains.

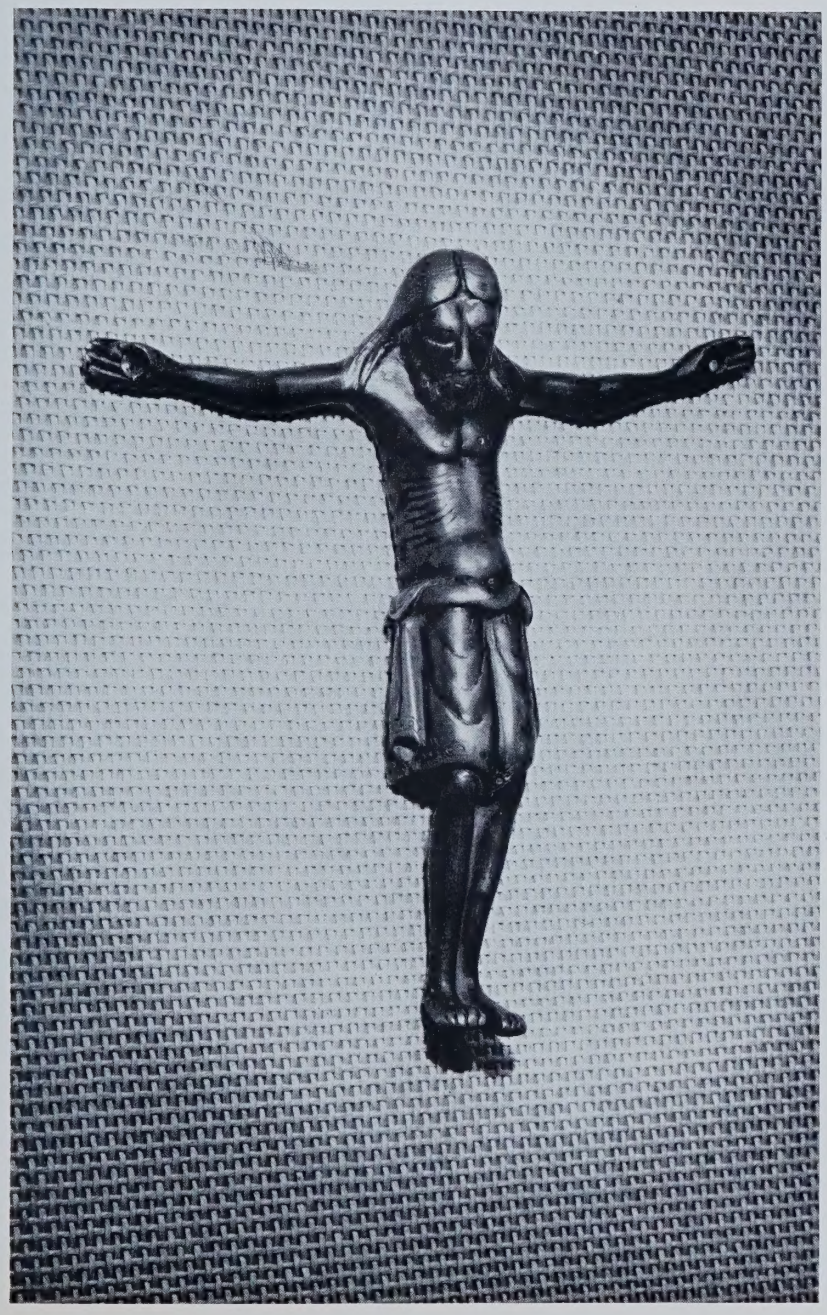
SEATED MADONNA
German, Rhenish ?, early 12th century
Silver sheets overlaid on wood,
height 17″ (L960.9.5)
Lord Lee of Fareham Collection,
permanent loan by the Massey Foundation

MADONNA AND CHILD ENTHRONED
Spanish, Catalonia or East Central Spain,
c. 1200
Wood, gilded, height 38″ (938.15.2)

The monumentality and intense inner life of the little Romanesque *Christus* distinguish this bronze from the monastic workshops of Helmarshausen in Lower Saxony. The schematic anatomy is therefore somehow rendered convincing. Its message is implicit rather than explicit, the tragedy is suggested by the slightest movements of line and volume rather than dramatized.

The mediæval alabaster workshops of Nottingham supplied all of Europe with sectional altarpieces which could be expanded according to the available funds. The English ones were dismantled or destroyed by Cromwell's iconoclasts and large examples are now to be seen only in Lisbon and Naples. The carvers copied illuminations, and their finer work sometimes reflects the secular elegance of the Courts of Love. There is no inconsistency between the courtly trappings and the devotional nature of this *Coronation*, at once touchingly archaic and sophisticated. It is a very good example of the style.

111 CHRISTUS
German, Helmarshausen, *c.* 1100 – 1120
Bronze, height $5\frac{3}{4}''$ (955.2)



CORONATION OF THE VIRGIN
English, Nottingham, 14th century
Alabaster, height $15\frac{1}{4}''$ (938.21)

The most beautiful early Gothic sculpture in the Royal Ontario Museum is the figure of an Apostle in once-coloured stone which stands in steady-gazed grace and dignity so far from the Abbey of Mont St Michel for whose cloister he is reputed to have been made. It is a humble figure clothed in the majesty of the spirit. The realism of the foot is a Gothic detail of interest; the neck is a modern repair.

Many minor collections in the Museum which were brought together with the modest intention of illustrating the development of a technique produce surprises of greater moment. Among the materials showing how writing and later typography developed is this exquisite miniature from an antiphonary. The event takes place under a crocketed and pinnacled canopy as though on a stage, against a starry sky of deepest midnight blue. The trailing foliage with leaves of gold leaf forms the initial R and almost hides a running lion. A typical scribe's joke even when dealing with so solemn a moment is the greedy monkey perched on the roof of the canopy.

113 AN APOSTLE
French, said to be from Mont St Michel,
late 13th century
Stone, height 40″ (920.3)
Gift of James B.O'Brien, Esq.

MINIATURE OF THE RESURRECTION
French, *c.* 1300
Tempera and gold leaf on vellum,
page size 13″×8″ (938.5)

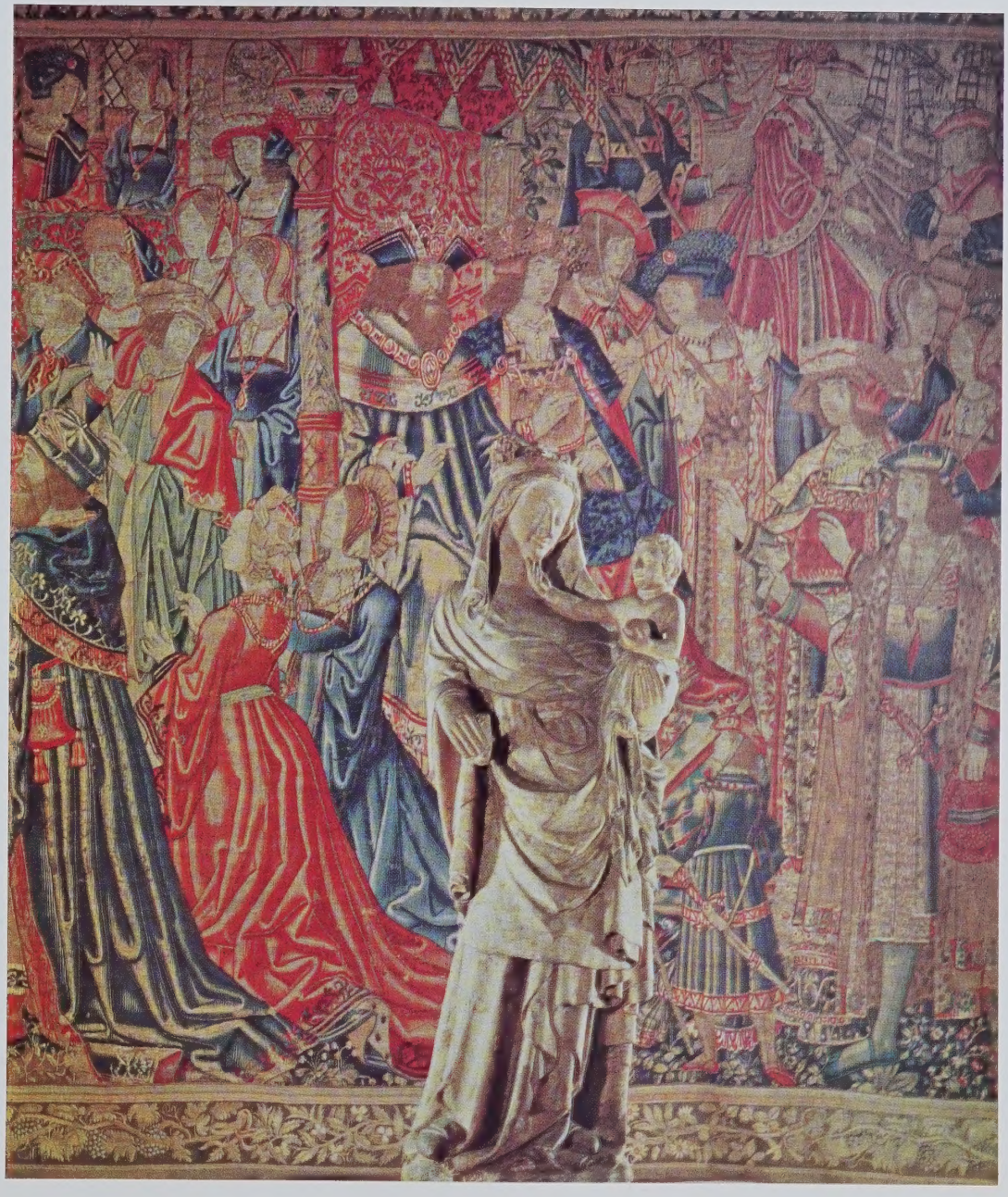
MADONNA AND CHILD
French, School of Paris, 14th century
Ivory, height 11″ (953.170)
Formerly Baboin Collection

French Gothic art, as in this rather large ivory Madonna and Child, frequently combined a metropolitan stylishness with earthy realism and shows a nice balance between interest in the telling scales of details as narrative adjuncts and a concern for overall sculptural requirements. For this reason the monumental effect is nearly always attained regardless of physical scale and the rhythmic treatment prohibits static dullness. It would be very difficult to determine from a photograph, did the ivory itself not betray the secret, whether there was any great difference in size between it and the very similar stone Madonna of the colour plate. Both were probably coloured and the splendid stone figure retains considerable traces of its paint. The ivory Madonna and Child is flat-backed and probably formed the principal feature of a composite relief, perhaps an Adoration of the Magi.

The detail of the elaborate tapestry in the background in the Brussels court style at the turn of the sixteenth century shows the scene of the complex narrative in which King Priam and Paris, enthroned, receive the Greek ambassadors in the persons of Odysseus and Diomedes. The figures on the left are part of the episode about the theft of the Palladium. All these personages, as was customary in the art of the period, are dressed in rich and colourful late Gothic costume and therefore have more in common with the fourteenth-century Madonnas than with the ancient Greeks and Trojans. The Greek ships are visible at the upper right.

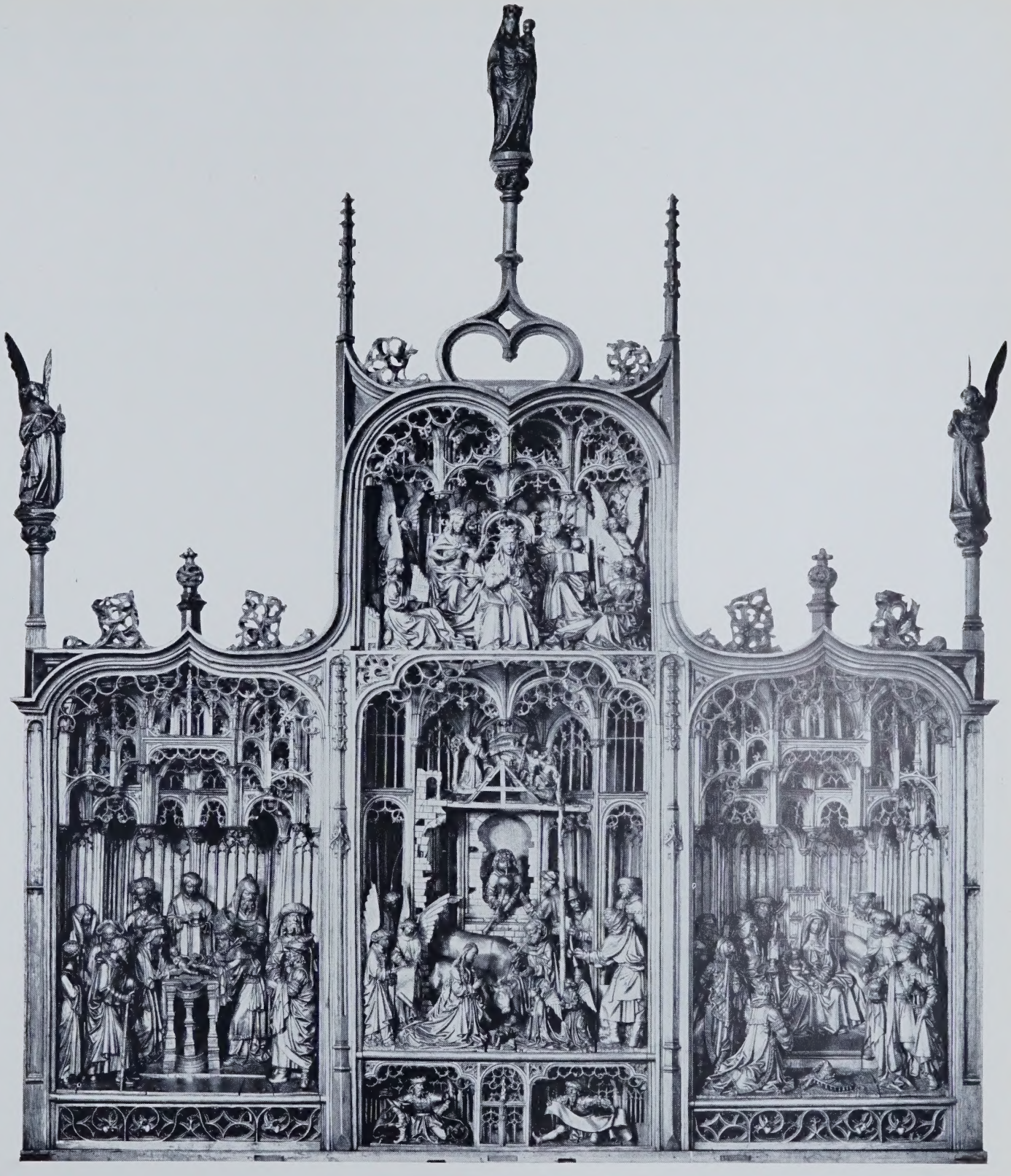
MADONNA AND CHILD
French, Ile de France, *c.* 1350
Stone, painted, height 65″ (938.16.1)

THE TROJAN WAR (*detail*)
Flemish, Brussels, early 16th century
Tapestry, 12′ 10″ × 21′ 3″ (946.68)



REREDOS OF THE NATIVITY
Brabant,
Workshop of Jan Borman the Younger,
1500 – 1520
Oak, height 88″, width 72″ (937.8)

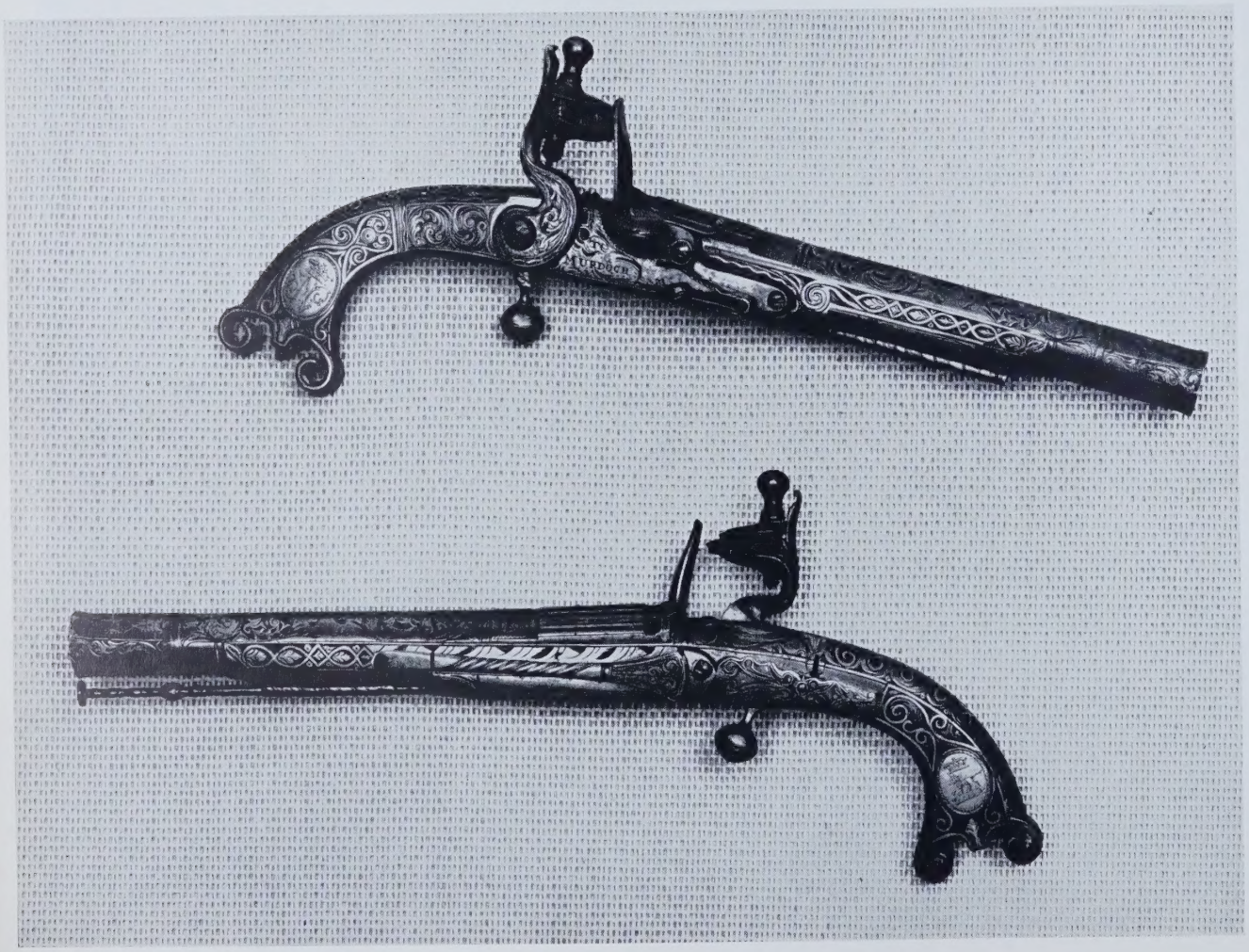
The soaring altars and tabernacles of carved wood which were so striking a feature of the church furniture of the Gothic North began about 1500 to flatten out as the first breaths of the Renaissance crept over the Alps. A particularly fine example from this late Gothic moment in Brabant is the wonderfully engaging carved altarpiece which relates in its several main compartments the principal episodes in the narrative of the Holy Nativity, as well as several glosses almost hidden amid the forest of delicate traceries. In the centre, rich in detail, is the Adoration of the Shepherds, while on the roof of the stable, on a smaller scale appropriate to a distant event, the Angel appears to the shepherds in the fields. The two small compartments below the nativity scene each contain an Old Testament prophet, one displaying a scroll, both in exaggeratedly athletic postures to fit them into the restricted space. The Adoration of the Kings takes place in the right-hand compartment, with the Virgin seated on a spreading throne of linenfold panelling. The compositional arrangement of the figures is nicely balanced by the scene of the Circumcision in the left-hand compartment. The superior compartment shows the Coronation of the Virgin and far above this the whole altarpiece is itself crowned with a slender Virgin and Child. They are guarded from either side by censing angels who stand on colonnettes at the lateral extremities. The costumes are almost as rich as those in the Trojan War tapestry shown on page 115. As is so often the case in northern Gothic art, there is not only an overabundance of detail amid the pervading reverence, but there is frequent humour. This will be most evident on the scale of the reproduction in the attitude and action of the enthusiast with a bagpipe who leans into the scene of the Nativity from the stable window. There are delicious details in the concert of angels which celebrates the Coronation, and who could forget the Magus' wondrous hat so carefully laid foursquare before the Virgin? The altarpiece is not a true relief, as the figures are carved separately or in pairs and fitted into the traceried background. It is a masterpiece of technical virtuosity and has high artistic merit. The Borman workshop was in Brussels.



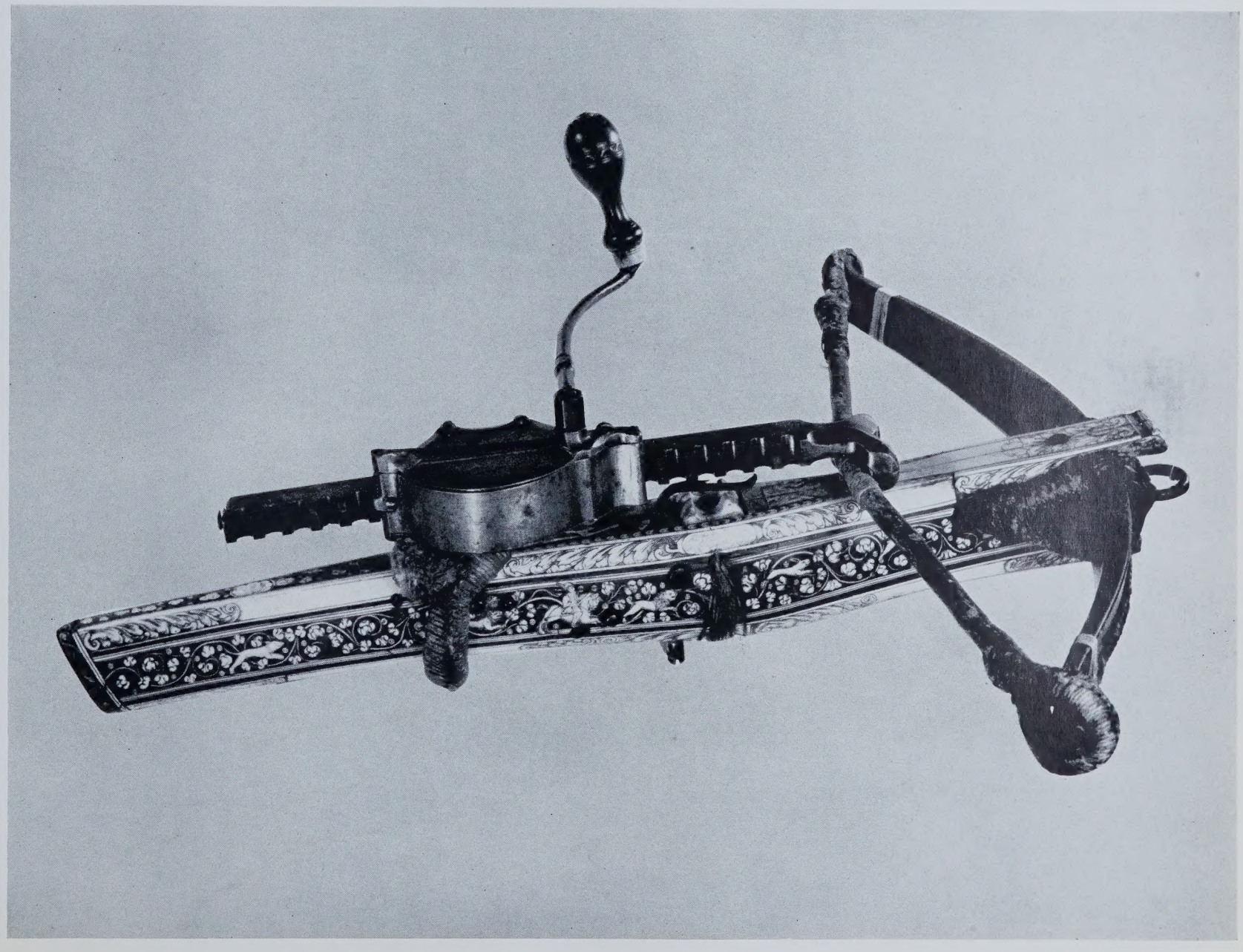
Mention has been made of the Museum's extensive collection of arms and armour which ranges from prehistoric times to the nineteenth century and embraces the cultures of the world. The European weapons and defensive armour are concentrated in the Currelly Court, where the development of swords, daggers, spears, bows, guns, body armour, and other paraphernalia of war and sport may be traced from about the time of the Conquest. In place of more spectacular and familiar objects, here are shown a German crossbow which is a work of art and a brace of pistols with an interesting history. The crossbow, an extremely lethal weapon, became obsolescent for war with the improvement and increased popularity of guns about 1500, but continued in favour throughout the next century for sporting purposes, because it was silent and could be loaded on horseback with the aid of the cranequin. This fine example is beautifully ornamented on all sides of the stock with a bone inlay of hunting scenes coursing through floral decoration.

The flintlock pistols of .572 calibre and having the well-known maker's price of twelve guineas engraved inside the butt were given by the Duke of Northumberland to the famous Indian Chief Joseph Brant in September 1791. The ducal cypher may be seen on each butt. The present Duke retains the matching pair.

BRACE OF FLINTLOCK PISTOLS
Scottish,
by Thomas Murdoch of Leith, *c.* 1784
Engraved steel and silver,
length 11¾″ (barrels 7½″) (924.46.1a-b)
Gift of Miss W.H.Cartwright



CROSSBOW
German, Wilhelm Worms of Nürnberg,
16th century
Wood inlaid with bone and steel,
length 23½″, width 22⅛″ (924.17.4)



These two manifestations of the Florentine Renaissance – the over-complex and weakly modelled but exuberant polychrome tondo from the workshop of Andrea della Robbia, and the reserve, elegance, and utter respect for sculptural form of the painted relief, very close to the manner of the author of the Baptistery doors – require no extended comment. They are among the most popular and best-loved works of art in the Museum.

ADORATION OF THE CHILD
BY THE VIRGIN AND ST JOHN
Workshop of Andrea della Robbia,
Florentine, *c.* 1480 - 1500
Glazed terracotta, in seven sections,
diameter 41½″(915.5.121)
Gift of The Ten Friends of the Arts
and Sir Joseph (later Lord) Duveen
Formerly Rodolphe Kann Collection

121 MADONNA AND CHILD
Style of Lorenzo Ghiberti, Florentine
(1378 - 1455)
Terracotta, painted, $24\frac{1}{2}'' \times 18''$ (909.18.3)

Among the Museum's limited but growing collection of small bronzes to which the great sculptors and patrons of the Italian Renaissance paid such devoted attention, an example of unusual force is the sturdy and intense figure of St Jerome in conversation with God. St Jerome, one of the quadrumvirate of Church Fathers and one of its greatest early scholars who retranslated the scriptures into the standard Vulgate, had found that his greatest temptation was the study of pagan literature and his greatest cross the uncouth language of the Latin scriptures of his time. In an effort to come to peace on this issue, he retired into the deserts of Chalcis near Antioch for six years of penitential hermitage from A.D. 373 onward. The sculptor has chosen a dramatic moment in this lengthy dialogue of the spirit. The emaciated saint has turned on his knee, has paused from beating his emaciated breast, and throws back his head to announce the triumphant resolution of his difficulties. The movement and definition of form in body and drapery, the beauty of bodily profiles from whatever point it is seen, and the expressive balance between spiritual and physical forces all make this a notable piece. Bellano was a generation younger than Donatello, who influenced him deeply, and expresses the harsher side of the Renaissance, which emphasized stern self-discipline. More Paduan than Florentine, he shows us a world in which it is not always easy to distinguish between *condottiere* and saint.

123 ST JEROME
Bartolommeo Bellano (1430 – 1496),
North Italian
Bronze, height 6″ (961.48.1)
Purchased with funds from
the Provincial Special Grant

It is more than unlikely that a genuine work by either Donatello or Verrocchio will ever come to Canada, but the style of Verrocchio who died in 1488 is strongly reflected in this admirable bust of the young St John. It is modelled with exceptional vigour in clay and carries the stamp of authority of a master sculptor of the Florentine High Renaissance. The artist is unknown, but a number of works by the same hand scattered among the great museums of Europe and America caused the late Wilhelm von Bode to give him the identifying label of The Master of the St John Busts. This example is notable for its freshness, sureness of execution, and size.

125 BUST OF ST JOHN
Florentine, the Master of the St John Busts,
c. 1480
Terracotta, height 19½″ (956.182)
Purchased with funds from
the Reuben Wells Leonard Bequest

A lighter side of the Renaissance is seen in the handsome collection of decorative plates which were abundantly produced at that time, principally in Spain and Italy, for use on the tables of the rich and noble. The subject matter of these colourful dishes is often humorous and sophisticated, the ornamental borders rich in invention. The copper-lustre wares of southern Spain have never been surpassed and were exported all over Europe. The example shown bears the arms of Charles VII of France (1403-1461) and may have been part of a gift from his mother-in-law, Yolande of Aragon. The several principal Italian workshops – at Urbino, Castel Durante, Gubbio, Deruta, Faenza, Cafaggiolo, Savona, Florence, and Venice – were staffed with highly skilled designers and craftsmen. The wares were even occasionally painted by young artists who later went on to more imposing commissions and considerable reputations. The Deruta factory near Perugia devoted itself principally to ware with religious motifs because of its proximity to Assisi, but such broad departures as this are far from unknown. The colourful scale and grotesque decoration of the broad rim are characteristic. The fine portrait plate from Castel Durante near Urbino represents a popular fashion of paying tribute to notable beauties whether aristocratic or demi-mondaine. We do not know who or which the beautiful Faustina was, but appreciate the compliment paid her. The rather dignified architectural plate which bears the Medici arms expresses the rational Florentine love of order and symmetry and yet reproduces a street scene in diverting form as though it were a stage set. The greater part of this collection was the gift of Sir Edmund Osler.

PLATE OF CHARLES VII OF FRANCE
Hispano-Mauresque, 15th century
Copper lustre, diameter 18½" (915.5.16)

MEDICI PLATE WITH STREET SCENE
Florentine, early 16th century
Majolica, diameter 16⅜" (915.5.114)

"FAUSTINA BEL" PLATE
Castel Durante, 16th century
Majolica, diameter 9⅞" (915.5.126)

"NYMPH AND SATYR" PLATE
Deruta,
attributed to Timoteo delle Vite,
c. 1500
Majolica, diameter 16¾" (915.5.136)

FOUR RENAISSANCE PLATES

HERCULES AND THE BULL
Giovanni da Bologna (1524 – 1608)
Bronze, height 23″, length 23¾″ (939.4.1)
Purchased with funds from
the Reuben Wells Leonard Bequest

The most imposing of the Museum's Renaissance small bronzes is this striking group depicting the seventh labour of Hercules, in which the hero subdues the Cretan bull. The rational mind of Giovanni da Bologna did not permit him to exaggerate the size or ferocity of the bull which is provided with very modest, blunt horns – Hercules could not conceivably get into so satisfying a sculptural relation with the beast otherwise – still less would he have turned the bull into a supernatural creature. Giovanni was a Fleming by birth, was a pupil of Michelangelo, and from 1555 onward pursued a notable career in Florence, with occasional important commissions in Bologna and Genoa. He altered the accepted proportions of the body, elongating them and making the head smaller in relation to the figure than had been the Renaissance custom. At the same time he emphasized muscular movement and the strength of hands and feet. The treatment of spatial relations and the restless atmosphere created by the moving drapery are quite new and here already we see an important root of Baroque art. Giovanni da Bologna was a meticulous craftsman. The finely modelled surfaces, here and there deliberately roughened with the chisel, and the precision of the finish are all hallmarks of his style. He normally preferred not to patinate his sculptures artificially but to let the natural colour of the bronze age of itself. Splendid surfaces are our reward, for they give the volumes an ever richer value.

Man's new appreciation of himself as an individual, which was one of the significant discoveries of the Renaissance, permitted in consequence the re-invention of the portrait, an art which had disappeared with ancient Rome. The history of Renaissance and post-Renaissance art would be very different indeed had human personality not played a conspicuous visual part in it or if all that splendid series of visages were suddenly abstracted from the walls of Europe and America. The portraits by the great masters on canvas and panel are matched by those in marble and clay. A distinguished example is this dignified and ample bust of a Venetian nobleman by Alessandro Vittoria, which firmly echoes in solid, rhythmical volumes the painted portraits of Tintoretto and interprets the sitter's character with warm sympathy. Vittoria, who was the exact contemporary of Giovanni da Bologna and had been pupil to Sansovino, was a virtuoso craftsman and long the leading sculptor practising in Venice. His terracottas have an attractive red coloration. The subject has been thought from the strong resemblance to a Tintoretto portrait to represent Tomaso Contarini, but this identification is not positively established.

131 BUST OF A VENETIAN NOBLEMAN
c. 1590
Alessandro Vittoria (1525 – 1608)
Terracotta, height 28″ (957.202)

The religious art of northern Europe never fully absorbed the classicizing impulse of the Italian Renaissance until the emotional freedom of the baroque provided a more congenial cloak for its own modes of thinking. A feeling for overt pathos lingered on from its gothic habits throughout most of the sixteenth century. The anonymous carver of this Pietà, which touches rather than moves the observer, has learned some Italian lessons from the mannerist followers of Michelangelo, but the blood of his figures is Flemish and Burgundian, not Latin. He is interested in picturesque detail and the caressing flow of a light not clear and dry in the Mediterranean manner but moist and unpredictable, constantly shifting as the clouds come and go. The pyramidal form of his composition has obliged him to join several blocks of wood together to obtain the necessary width and has encouraged the dramatic introduction of angularities. The inner tragedy is disturbed by these theatrical intrusions, but the effect manages to remain one of quiet resignation. We are more conscious of colour than of volume and are touched that the Virgin can weep no more, rather than moved to compassion for the sacrifice of her son. The craftsmanship has diminished rather than exalted the meaning, but it is craftsmanship of so high an order that we are puzzled not to know the sculptor's name.

133 PIETÀ
Low Countries or
Northern France,
late 16th century
Wood, height 43" (924.25.3)

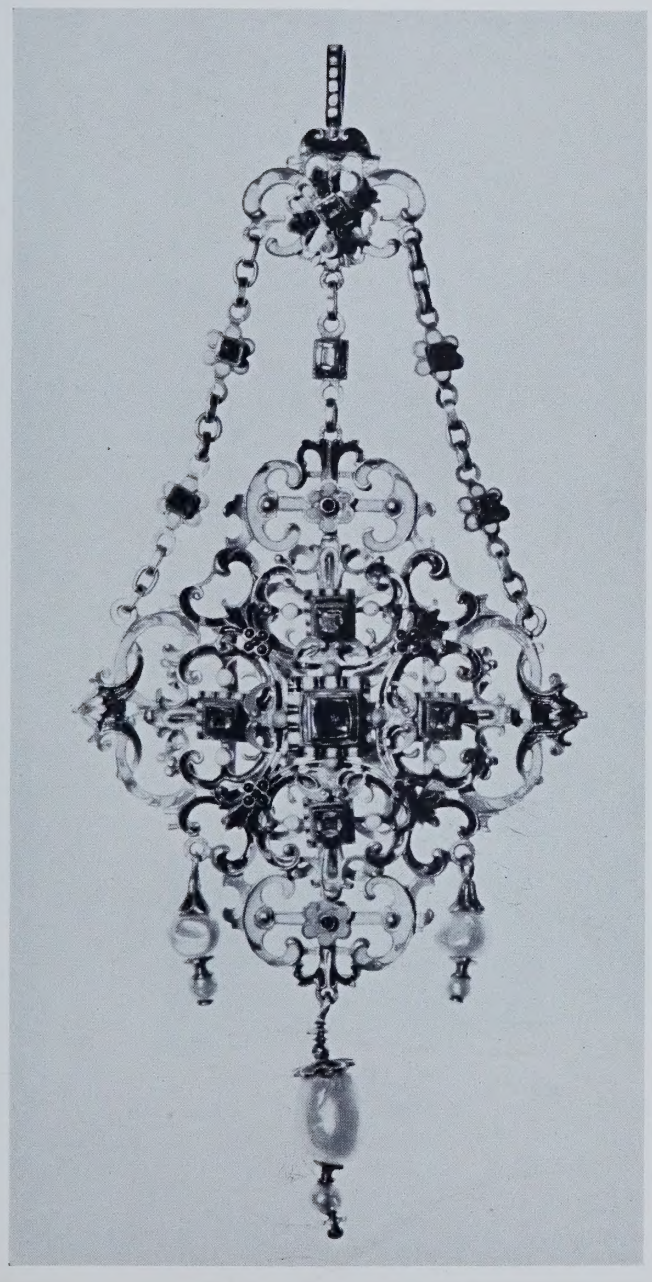
The age of great coinage in the ancient world (page 97) was echoed by a period of roughly two centuries from the middle fifteenth into the seventeenth, when a long series of marvellous medals was struck in the various countries of Europe to commemorate victories, alliances, dynastic marriages, and other notable occurrences. An event which was not only one of the most glorious in English history but marked a turning-point in world history was the defeat of the "invincible" Armada in 1588, from which moment Spain's eminence as a sea power and leadership in colonization began its long decline. Three medals, all now very rare, were struck in honour of the effulgent radiance, Queen Elizabeth, which had brought about the eclipse. She is truly Gloriana in her sumptuous portrait on the obverse of the gleaming medal. The proudly defiant motto circling the Queen announces in Latin, "No other crown in the world more rich" and the label on the reverse states: "Not even dangers touch it." On this side we see within a victory wreath the English fleet aided by lightning, a sinking Spanish galleon, and the isle of England supporting a flourishing bay tree. The splendid French medal is an act of faith in the future. On one side is a fine double portrait of Henri IV and his second wife, Marie de'Medici. On the other, with a motto clearly expressing dynastic hopes of an imperial nature, Minerva shakes hands with the warrior king over the head of the two-year-old future Louis XIII. The infant dauphin, attended by his dolphin, tries on the plumed helmet and looks robust enough to seize the shield.

THE "DANGERS AVERTED"
OR "ARMADA" MEDAL
English, 1588 – 1590
Gold, oval, $1\frac{3}{4}'' \times 1\frac{5}{8}''$ (930.8)
Gift of H.R.Jackman, Esq., M.P.

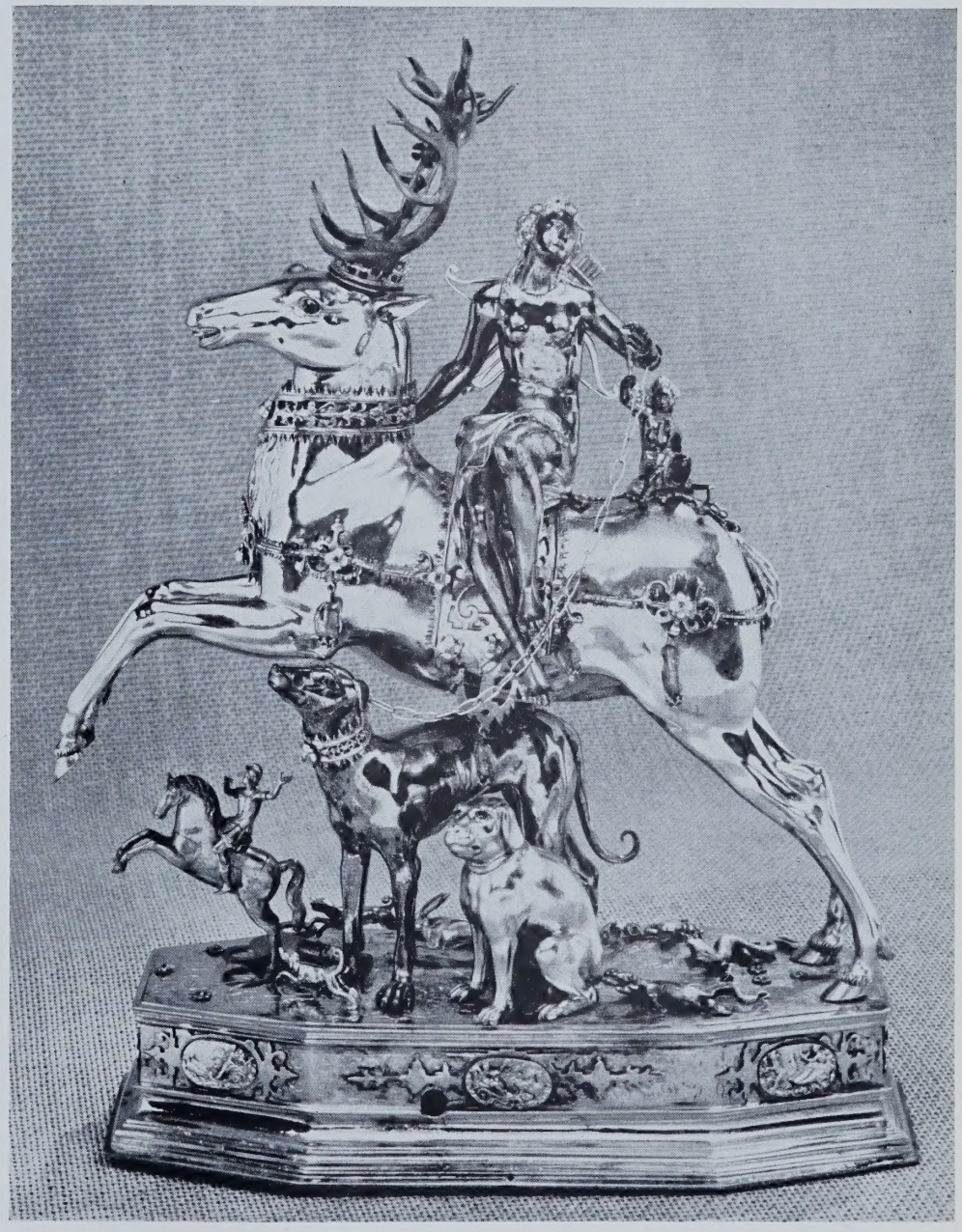
MEDAL OF HENRI IV
AND MARIE DE'MEDICI
French, by F.Duprée,
signed and dated 1603
Gilt-bronze, diameter $2\frac{5}{8}''$
(L960.9.58)
Lord Lee of Fareham Collection,
permanent loan by
The Massey Foundation

The great increase of wealth which poured into Europe during the sixteenth century from the mines of the New World and through trade with India naturally produced a great wave of luxury and ostentation. The fashions of the time demanded showy jewels which could hold their own against patterned velvets and permitted extravagant expenditure on glittering mechanical toys calculated to stun visitors with envy. Perhaps the most ingenious and favoured producers of such objects were the goldsmiths and artificers of Augsburg and Nürnberg. As both cities were in close contact with Italy, their designs consistently reflected current decorative styles of the classical Renaissance but at the same time persistently emitted reminiscences of the recent Gothic past. Diana's stag would serve as well for St Hubert. This fantastic contraption was a dinner-table ornament and could propel itself by clockwork mechanism the length of the table for the edification of the guests. Several of its minor elements, such as the St George at the head of his weird procession, moved simultaneously from side to side. With the jewels, the fantasies, the temptations to the preposterous suggested by baroque pearls, were generally held in check by a substantial respect for formal design, derived from the most correct models, such as the Loggias of Raphael as transmitted through engravings and the ceramic wares of Urbino.

137 JEWELLED PENDANT
German, 16th century
Gold, pearls, and precious stones,
length $5\frac{1}{4}''$ (L.960.9.44)
Lord Lee of Fareham Collection,
permanent loan by the Massey Foundation

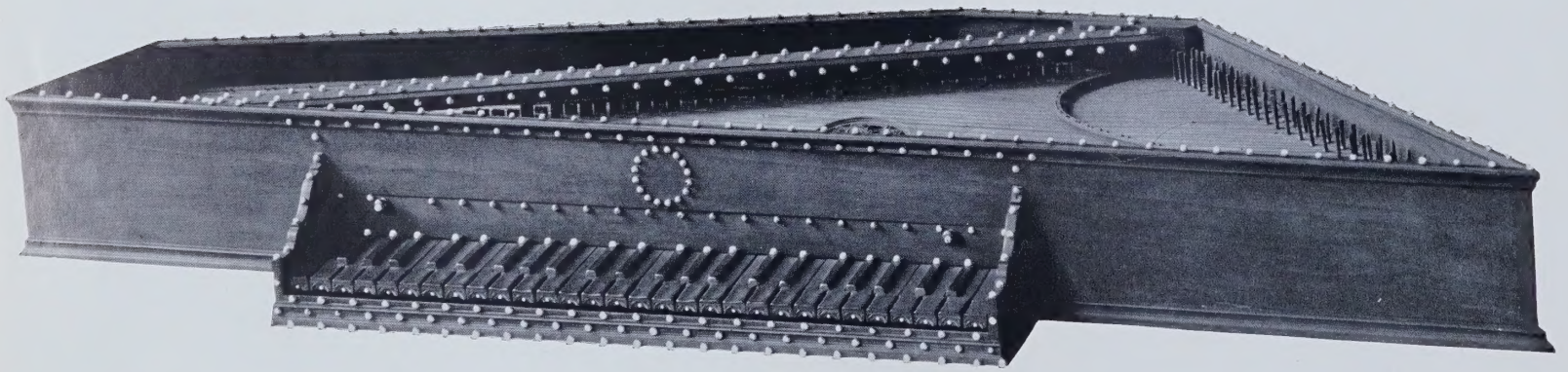


DIANA ON THE STAG
German, by Matthäus Wallbaum, *c.* 1585
Silver, parcel gilt, height $10\frac{1}{2}''$, length $14''$
(L.950.9.153)
Lord Lee of Fareham Collection,
permanent loan by the Massey Foundation



One of the first large collections of specialized interest to enter the Museum was R.S.Williams's collection of European musical instruments, which he had assembled over a long period in the nineteenth century in connection with his manufacture of pianos. It includes a wonderful series of members of the lute family, strange early horns such as the serpent, a large group of dancing-masters' kits, and the bass viol of the celebrated virtuoso on this unlikely instrument, Dragonetti. One of its chief treasures is this elegant Italian virginal, the keyboard instrument whose hammers plucked the strings with quills and provided the accompaniment for Elizabethan singing. The stark and beautiful proportions of its case are enlivened with rows and circles of round buttons carved from bone. One of the most famous and beautiful objects in the collection of English silver from various sources is the stately steeple cup, the second oldest known, made by an unidentified but master silversmith in the last year of Elizabeth I or the first of James I's reign. Its cover, bowl, and foot are engraved with broad repeating bands of flowers and leaves and it bears the arms of the city of Derby. A presentation inscription around the bowl reads "EX DONO IOHANNIS WALTON, ARCHIDIACONI DERBIE 1603."

VIRGINAL
Italian, *c.* 1560
Length 61½", keyboard 29",
(913.4.96)
Gift of R.S.Williams, Esq.



139 STEEPLE CUP AND COVER
English, London, maker's mark AB, 1602–3
Silver-gilt, height 17½″ (L960.9.105)
Lord Lee of Fareham Collection,
permanent loan by The Massey Foundation

The rapid and fascinating changes in furniture style during the seventeenth and eighteenth centuries are well illustrated for the English school in the decorative-arts collections, less completely for the French. A masterpiece of the latter is the superlative chandelier, which was once one of a pair, as it is asymmetrical. The superbly cast and chiselled ormolu mounts, with cherubs' heads conspicuous at the base, support a rich orchard of fruits carved from heavy rock crystal. Among them perches a small flock of birds. In reaction to Cromwell and unadorned functionalism in furniture, the English started with the Restoration to indulge a pent-up taste for extreme luxury which continued for more than a generation. The first wave of *chinoiserie* to affect European taste coincided, and occasionally the waves met, as in this gold-and-black japanned cabinet on an exuberantly carved and silvered stand.

141 CHANDELIER
French, Régence, *c.* 1725
Rock crystal and ormolu, height 60″ (943.39)
Gift of Miss L.Aileen Larkin

JAPANNED CABINET ON STAND
English, 1690–1700
Japanned wood with brass mounts,
silvered stand, height 64″, width 42″,
depth 18¾″ (960.13)

One of the Museum's specialized collections which has not only become the core of an active research centre, but can be matched by few institutions on this continent, is that of textiles and costume. One of its particular interests is the history and development of weaving. Since uncut lengths of early fabrics of any kind are extremely rare, a principal source of examples is the surviving costumes. Among these, ecclesiastical garments are a most valuable source because they were not only subject to careful preservation since their basic styles (unlike their fabrics) changed little and slowly, but certain types involved very little cutting so that they provide samples of substantial size. A document of unusual splendour is this dalmatic of deep crimson pile-on-pile velvet which has come down to our time in remarkably good condition. The magnificent design of the velvet most effectively uses flower and fruit motifs, among which may be recognized the pomegranate, a symbol of Christian redemption and regeneration. It is technically of the highest order. The embroidered borders typical of their period are likewise of very good quality and the two roundels finely worked in *point noué*, on gold grounds, and probably based on engravings, are in themselves notable works of art. The roundel on the front of the dalmatic depicts St John the Baptist, that on the back St Peter.

DALMATIC 142
Spanish, first quarter of the 16th century
Pile-on-pile velvet, length 46¼″ (959.113)
Purchased with funds from
the Provincial Special Grant

English sculpture has enjoyed the most intermittent history since the Reformation, although in mediæval times it was one of England's glories. From the early sixteenth century onward it was time and again, as with painting, dominated by foreigners, and for much of the time was confined to portraiture and sepulchral monuments. Two foreigners who for a time revitalized the art were Rysbrack and Louis François Roubiliac, both of whom came to England at an early age, one from Flanders, the other from France, and are considered members of the English School. Both are represented by very good pieces in the Royal Ontario Museum, Roubiliac by a roundel in high relief of Oliver Cromwell, Rysbrack by this arresting portrait of another and greater sculptor, François Duquesnoy (1594-1644). Duquesnoy, better known by his Italian nickname of "Il Fiammingo," the Fleming, had made a great career in Rome where he was a rival of his almost exact contemporaries Bernini and Algardi. Rysbrack was a fine and vigorous craftsman whose best work, as here, has real *panache*. This portrait is extraordinarily alive, considering that it was necessarily done from an engraving of a man already dead for ninety-nine years (probably the engraving after van Dyck), and Rysbrack has somewhat ironically echoed Bernini's manner in his swaggering modelling. Horace Walpole used a miniature version of this bust with two others to ornament a cabinet of his own design made to hold medals and coins at Strawberry Hill.

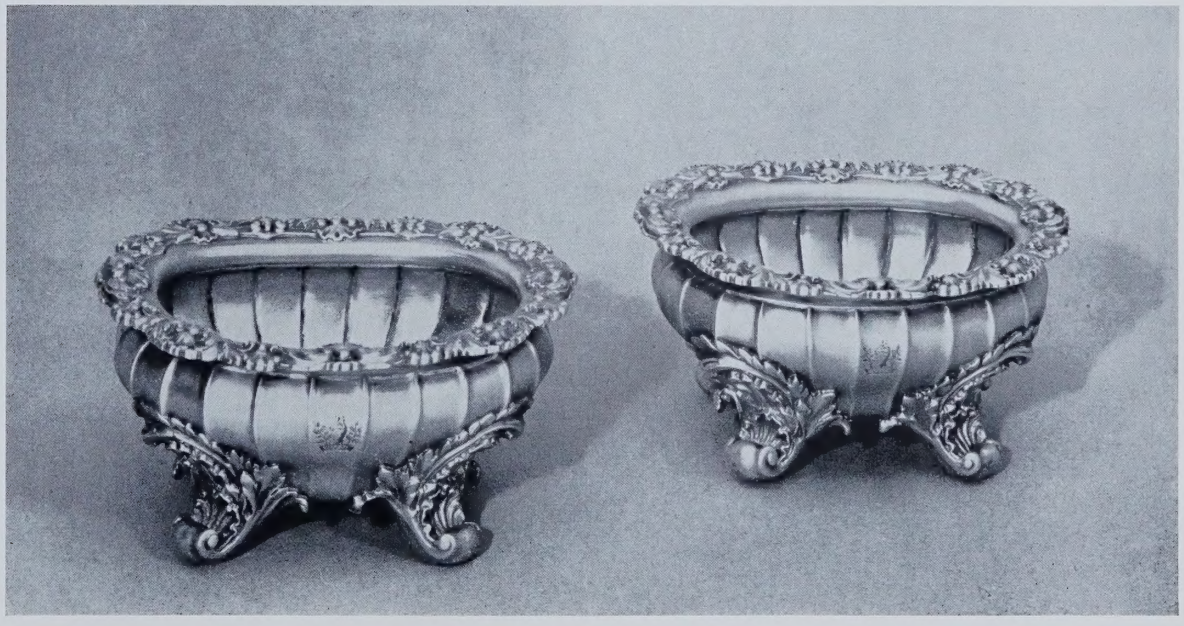
145 BUST OF "IL FIAMMINGO"
John Michael Rysbrack (1694–1770),
signed and dated 1743
Terracotta, height 24″ (958.204)
Purchased with funds from
the Provincial Special Grant

Until very recently much of the best English silver in the Museum was on loan, but under the impetus of the outstanding exhibition of seven centuries of English domestic silver arranged in 1958 the collection has been expanding. It has very recently been enriched by material of the first importance through the transfer to the Museum on permanent loan of the Lee of Fareham collection and by the bequest of one of Canada's most discriminating collectors, the late Gerald Larkin. This bequest, including superb furniture and crystal, came after the plans for this book were complete and can be represented here only by this relatively modest but characteristic pair of silver-gilt salts by the famous Regency silversmith Paul Storr. The William and Mary standish, supported on rather mediæval lions, represents an apparent collaboration between two fine craftsmen for reasons which can only be conjectured. The lions themselves are unusual for the period, but Anthony Nelme had employed no less than six a few years earlier, in 1689, to support a regal silver-gilt cadinette bearing the arms of William and Mary and now on loan to the Victoria and Albert Museum from the Earl of Lonsdale. The handled taper box appears to have been an innovation of this particular moment, no other example being recorded from before 1698. The sliding arm on the top was a device for snipping off the desired bit of wax from a coil extending through the round hole from the interior of the box. The central position of other early standishes was more commonly occupied by a bell.

147

STANDISH
Anthony Nelme (tray) 1695
James Chadwick (taper box) 1697
marks on inkwell and pounce box illegible
Silver, tray $10\frac{1}{4}'' \times 8\frac{1}{2}''$,
height of pounce $2\frac{7}{8}''$,
height of inkpot $2\frac{3}{4}''$,
height of taper box $3''$,
diameters at base all $2''$
(961.33a-d)

PAIR OF SALTS
English, London
Paul Storr, 1820-21
Silver-gilt, oval,
$5\frac{3}{4}'' \times 3\frac{3}{8}''$, height $2\frac{1}{4}''$
(961.123.1a-b)
Bequest of Gerald Larkin, Esq.



The Museum's systematic collections of English ceramics from mediæval and indeed Roman times onward are of great interest, there are good examples of many important continental manufactories, and the presence of the extraordinary Far Eastern collections provides the student with unusual opportunities for comparison and investigation into the sources of eighteenth-century European techniques and styles. The soft-paste Derby Neptune is an outstanding example of English decorative porcelain. It appears to be rather freely based on an Italian painting or engraving of the early eighteenth century and its modeller has ingeniously adapted his source to the requirements of a free-standing figurine within a cylindrical form. The typical rocaille scrolls of the base turn into waves which support a solid column composed of the fruits of the sea; the crowned and crowning god twists grandly in a proprietary manner over his dominion and is accompanied by a wondrously baroque dolphin. This friendly beast assists the waves in keeping the sea foods wet by emitting a sort of waterfall. These rococo figurines were usually coloured, but this example was slipped in a pure and translucent white. The pilgrim bottle, a common shape for early Meissen containers, is a fine example of Böttger's "red stoneware" which was the first product of the Meissen factory; this antedates the making of the first true European hard-paste porcelain by a number of years. The modern stopper is silver. The earliest porcelain factory in England was established at Chelsea about 1745 unless, which is uncertain, it was briefly preceded by Bow, and in the minds of many enthusiasts its products during most of the eighteenth century maintained the highest standards among all its competitors. This charming cup and saucer with painted decorations of rural scenes, flowers, and insects may perhaps be best described as being as delicious as the tea it was made to hold.

NEPTUNE
Derby, 1760 – 1770
Soft-paste porcelain,
height 13″ (939.12)
Gift of Mrs H.M.Peacock

PILGRIM BOTTLE
Meissen,
Johann Friedrich Böttger, 1710 – 1719
Red stoneware,
height $5\frac{3}{4}$″ (958.89.1)

CUP AND SAUCER
Chelsea, 1750 – 1755
Soft-paste porcelain,
height of cup 2″, diameter of saucer $4\frac{1}{2}$″
(936.7.11)

ENGLISH PORCELAIN AND CONTINENTAL STONEWARE

The cornerstone of the textile research material in the Royal Ontario Museum is the very important Harry Wearne Collection which was gathered over a period of many years by an English textile designer resident in New York City. It is notably rich in French, English, and Indian cottons of the eighteenth century, many of which are complete examples or substantial lengths and most of which are in remarkable condition. Rare and even unique pieces abound. The handsome polychrome panel illustrated here shows the traditional "tree of life," a peacock displaying, and pairs of figures in contemporary European dress. Palampores were made as bed covers, but were used in Europe for a variety of purposes.

English printed cottons were sometimes made for sale in France as "authentic" Indian chintzes, as is the case with another example in Toronto. England was the leader in printed textile design by the middle of the eighteenth century, and exerted an influence that was widely felt. The vogue for expensive Indian chintzes (and their English imitations) continued until nearly the end of the eighteenth century. William Beckford noted in the entry for October 17, 1787, of his Portuguese journal, "I would not for all the palimpores and muslins of India shock his sincere and genuine delicacy." Another example of genuine Indian chintz – but itself an imitation of the still more exotic Japanese style – may be seen in the man's morning-gown on page 89. The palampore is shown in this place rather than with its fellow to emphasize the enormous influence of such Eastern wares on the European decorative arts of the period.

PALAMPORE
Indian, Coromandel Coast, early 18th century
Painted and resist-dyed cotton, 8′ 8½″ × 7′ 3″ (934.4.11)
The Harry Wearne Collection (formerly Arthur Martin Collection)
Gift of Mrs Harry Wearne

ETHNOLOGY

It is a distinct gain for the modern world in many fields – art, politics, theology, psychology – that the arts of so-called primitive peoples have been rescued from the limbo of curio cabinets and the overcrowded cases of old-fashioned ethnology galleries to be studied and enjoyed for their own sakes. The areas are vast and the specific meanings or purposes of many such objects may be unknown to us. That they have risen from cultures very different from the traditions and beliefs that have shaped the familiar objects of western art does not matter, nor does the fact that those cultures may be literally primitive or in their own terms highly sophisticated. What does matter is that many such works of "primitive" art share that quality common to all good art, the inner vitality that gives them the power to add something to our experience and understanding of life. They provide a fundamental lesson in the brotherhood of man and are welcome stimulants to our own imaginations and creative impulses. It is well therefore to introduce this sampling of the Royal Ontario Museum's extremely rich ethnological collections with a superb object which has at least a partly known and picturesque history. Part of the booty captured by the forces of Lord Napier's punitive expedition of 1868 against the usurper Emperor Theodore II of Abyssinia, whose cruel excesses led to his defeat and suicide at Magdala in that action, was a pair of great silk curtains. These had been looted in the sack of Gondar by Theodore in 1866 and ultimately carried with him in his withdrawal to the mountain fortress of Magdala. When he was defeated, the curtains and other objects were auctioned among the officers for the benefit of the men of the expedition. One of the curtains was at that time divided into four pieces, and one of its quarters is now in the British Museum. The other, our example, fell intact to the lot of Colonel Sweny, ultimately to find its home in Toronto. It is composed of three widths of tablet-woven silk and includes in its design striking stylized human and royal figures, the imperial lion, crosses, and various symbolical objects, the most conspicuous of which bear a curious if accidental resemblance to the Marquesan club on page 165. It is now thought likely to have been woven for a church built in Gondar by Yasu the Great shortly after 1680, or by the famous Empress Mentwab in the early eighteenth century. It is not, of course, considered "primitive" by the precise definitions of modern ethnology, but was so viewed by its captors, and therefore serves as a good illustration of changed attitudes.

THE GONDAR TAPESTRY
Abyssinia,
probably late 17th–early 18th century
Silk, 16′ 8½″ × 6′ 11½″ (926.26.1)
Bequest of Colonel George A. Sweny

The drums of Africa, infinite in their number, form, and function, go back to very remote times and are a feature of every traveller's tales. Even Hanno of Carthage, who explored the West African coast about 500 B.C., mentions them. The Museum's collections contain examples from many parts of the world, but none is so spectacular as this man-high chieftain's ceremonial drum from French Guinea. It is carved from a single log and produces a deep booming tone. The imaginative art of the Bagas makes much use of animal, bird, and insect forms and employs light-toned but vivid colours. It also frequently combines, as here, naturalistic forms with abstractions and purely decorative devices and strongly favours compartmented divisions of space. Repeated geometric forms are likewise characteristic. Such sculptural drums were customarily recoloured for ceremonial occasions.

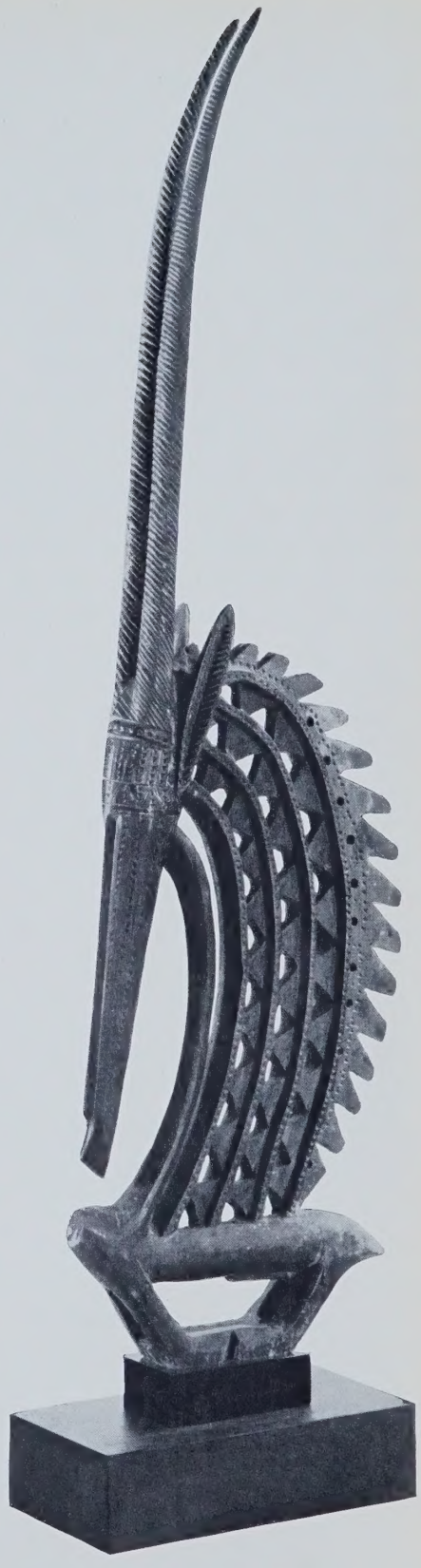
DRUM
Baga tribe, Guinea, early 20th century
Wood, painted, height 66½″ (958.170)

The severe and hieratic sculpture of the Dogon, who live in the great bend of the Niger, is one of the most moving forms of art in the whole of Africa. Although "primitive" and largely connected with control of the spirits of the dead to ensure fertility of crops, game, and the tribe, it is conscious of long tradition. The cliff sanctuaries in this very dry country favour the preservation of wooden sculpture to a degree unknown in most of the sculpture-producing areas of West Africa, and the Dogon themselves attribute the very old sculptures there to their predecessors, whom they call Tellem. Similarities in style, as may be seen in the Museum in a remarkable and earlier life-size figure of a man with raised arms, suggest a continuity rather than a break. These people have long been in some contact with the ancient Islamic cultural centre of Timbuktu, and both the gravity of their art and their horsemanship may owe something to these contacts, though not the representational if abstract nature of their sculpture. This saluting horseman, perhaps the most dignified and vigorous of the small series of known sculptures of this type, is rendered in stylized cylindrical and tubular forms which establish a virile rhythm. The adroit use of void triangles is also noteworthy, as is the fortuitous but suggestive resemblance of the facial features and jutting beard to Etruscan portraiture.

The Bambara people, who live between the headwaters of the Senegal and the Niger, are a predominantly agricultural people who have created an abstract sculptural art of unusual subtlety and often of great elegance. For their ritual dances they wear, instead of masks, wooden headdresses which are fixed to basketwork caps, so that the heads as well as the bodies of the participants are hidden by grass capes, and because of the leaping nature of the dances, the headdresses are conceived by their makers to be seen in violent motion. These antelope headdresses commemorate a half-human mythical being called Chi Wara who, according to Bambara legend, taught their ancestors how to cultivate grain. The best farmers in the young men's societies were privileged to take parts in dance-plays in honour of Chi Wara after hoeing contests and in other feasts connected with agricultural duties. This ritual impersonation of Chi Wara was intended to increase the fertility of the soil and spur the zeal for work, thus ensuring the well-being of the tribe. This magnificent example is the very incarnation of vigour and virility. The pride and alertness of the roan buck antelope are concentrated in the great vertical sweep of face and spirally twisting horns, echoed by the little ears, and in the swelling mane, while the tensed body is reduced to a symbolic footnote. The rhythms and counter-rhythms of straight and curved lines and of the triangular notches and holes are remarkable. The wood itself has a heavy, incense-like fragrance.

HORSE AND RIDER
Dogon tribe, Mali (French Sudan),
19th century
Wood, height 26¼″ (958.123.2)

ANTELOPE DANCE HEADDRESS
Bambara tribe, Mali (French Sudan)
Wood, height 57″ (959.46)
Gift of Mr and Mrs Samuel J. Zacks

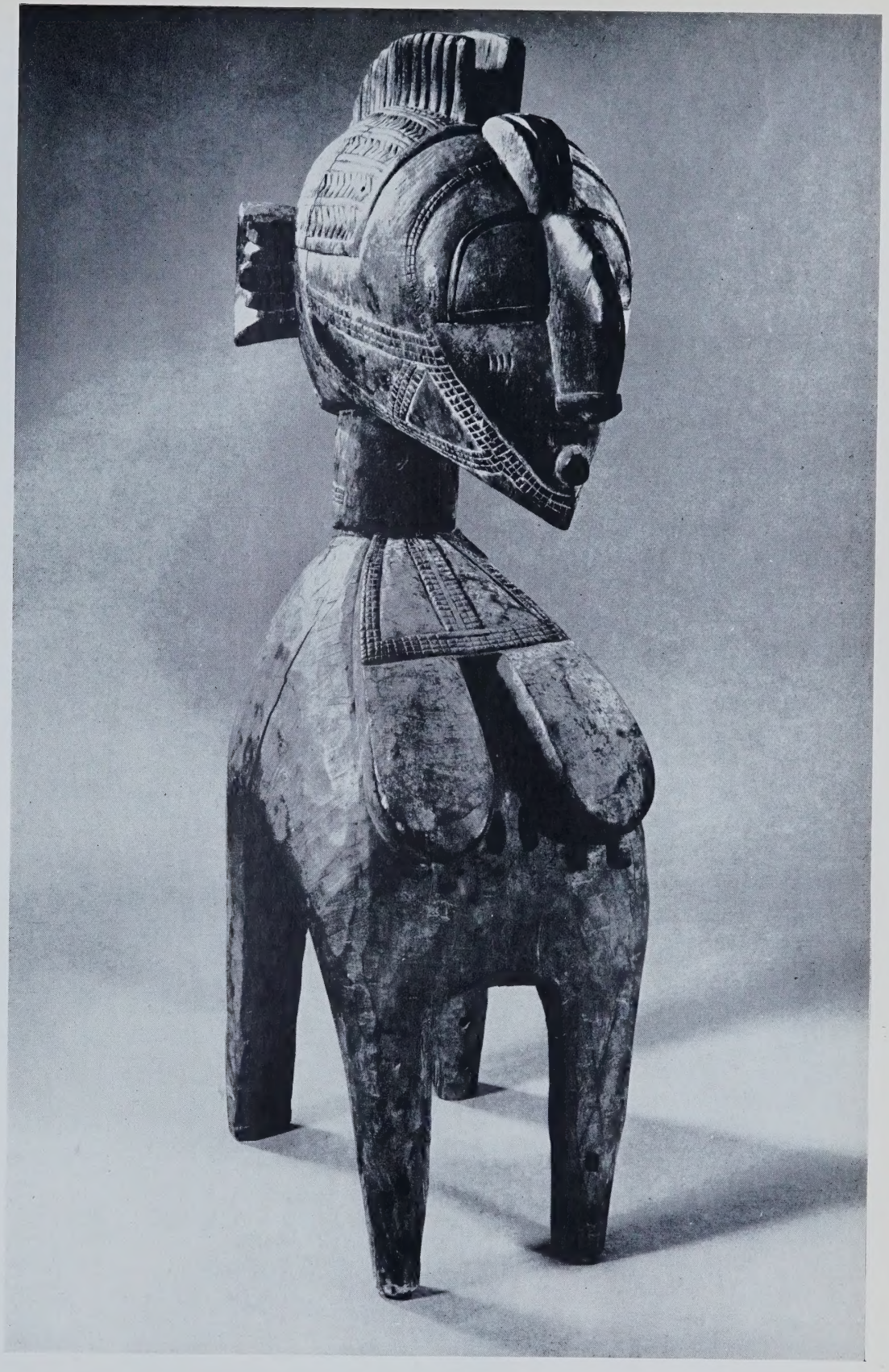


Ashanti art of the former Gold Coast (now Ghana), so notable for the infinite and engaging variety of its brass gold-weights cast by the lost-wax process, is also remarkable in West Africa for the almost complete absence of representational carving in wood. Almost the only exceptions are the large and highly stylized dolls, called *akua 'ba*, which girls carry thrust into the backs of their waistbands, with the idea that their future offspring would be well formed, as well as numerous and rich. Disk-like heads and long necks are highly considered as marks of beauty among the Ashanti. The extreme abstraction of the principal features is noteworthy. The two-dimensional conception of these doll-figures is unusual. The decorative devices appear on the reverse side as well. It has been suggested that the disproportionately large heads express the hope that the children will enjoy wisdom, but the same exaggeration also appears in Ashanti pottery, and is more likely to be connected with tribal notions of pulchritude. These dolls bear a superficial resemblance to, but should not be confused with, the apotropaic reliquary figures of the Congo Bakotas, of which the Museum owns a number of fine examples.

Of all primitive African sculptures, perhaps none are more individually impressive than the huge Baga *nimba* masks, a number of which have recently come into European and North American collections since the conversion of the Baga people to Mohammedanism. *Nimbas* occur in both male and female forms, though the latter seem more common, and were used in fertility dances in the villages which were held by the Simo secret society to ensure the success of the rice harvest. The very large ones, of which this is a prime example, are extremely heavy and a dancer of truly herculean strength was required to support this great weight. The dancer was entirely hidden by a vast skirt of grass or bark fibre which was attached through small holes, a number of which can be seen in the leg-like supports, and could see through the two holes pierced between the *nimba*'s breasts. In the older examples, as here, the severe, decorative treatment of the crested hairdress, tattooing and jewellery is suggested entirely by shallow carving; in more recent examples the effect is adulterated with additions of metal, often coloured green, and cowrie shells. In very little African carving, which is so often frontally conceived, is the full three-dimensionality of the figure so magnificently realized as in these great cult masks, and rarely does it equal this suave and noble expression of the ripeness of increase. It is no wonder that Picasso should have drawn such inspiration from a similar example he saw in London.

FERTILITY DOLL
Ashanti, Ghana (Gold Coast),
probably mid 19th century
Carved wood with bead decorations,
height 13½″ (925.27.38)
Permanent loan from
the Canadian Military Institute

NIMBA MASK
Baga Tribe, Guinea
Wood, height 49″ (957.224)



Benin art was first noted by the Portuguese in the late fifteenth century, and the court style in bronze has been widely known since the punitive expedition of 1897, which drew world attention to both the extravagances and the accomplishments of the native kingdom's capitol. Examples of this in both bronze and ivory are in the Museum's collections but perhaps less familiar are the objects here illustrated. The complex administrative system of this ancient kingdom, sufficiently efficient to support a dynasty still extant and already at its fifteenth *oba* or divine king when the Portuguese first came, depended in part on an ancestor cult. The memorial head at the right represents a lesser *oba* or an *uzama*, one of the hereditary chiefs, and was displayed on an altar where it in turn supported a carved ivory horn representing either the family history or the individual achievements of the personage. Old examples in wood are uncommon because the climate does not favour their preservation, and this example has lost most of the wing-like ornaments rising from either side of the elaborately carved headdress. The high, tight metal collars of such heads in wood were usually simulated with small plaques of copper set into the rough carving. The small hand drum with its band of stylized sea crabs and crocodiles is elegantly carved in low relief and the drumhead was probably held tight to the body with ivory pegs through the visible holes.

WAR HORN
Congo (tribe unknown),
19th century
Ivory, length 30½″ (920.49)

DRUM
Benin Kingdom, Nigeria,
19th century
Ivory, height 8⅝″ (929.28)
Gift of Mrs G.W.Monk

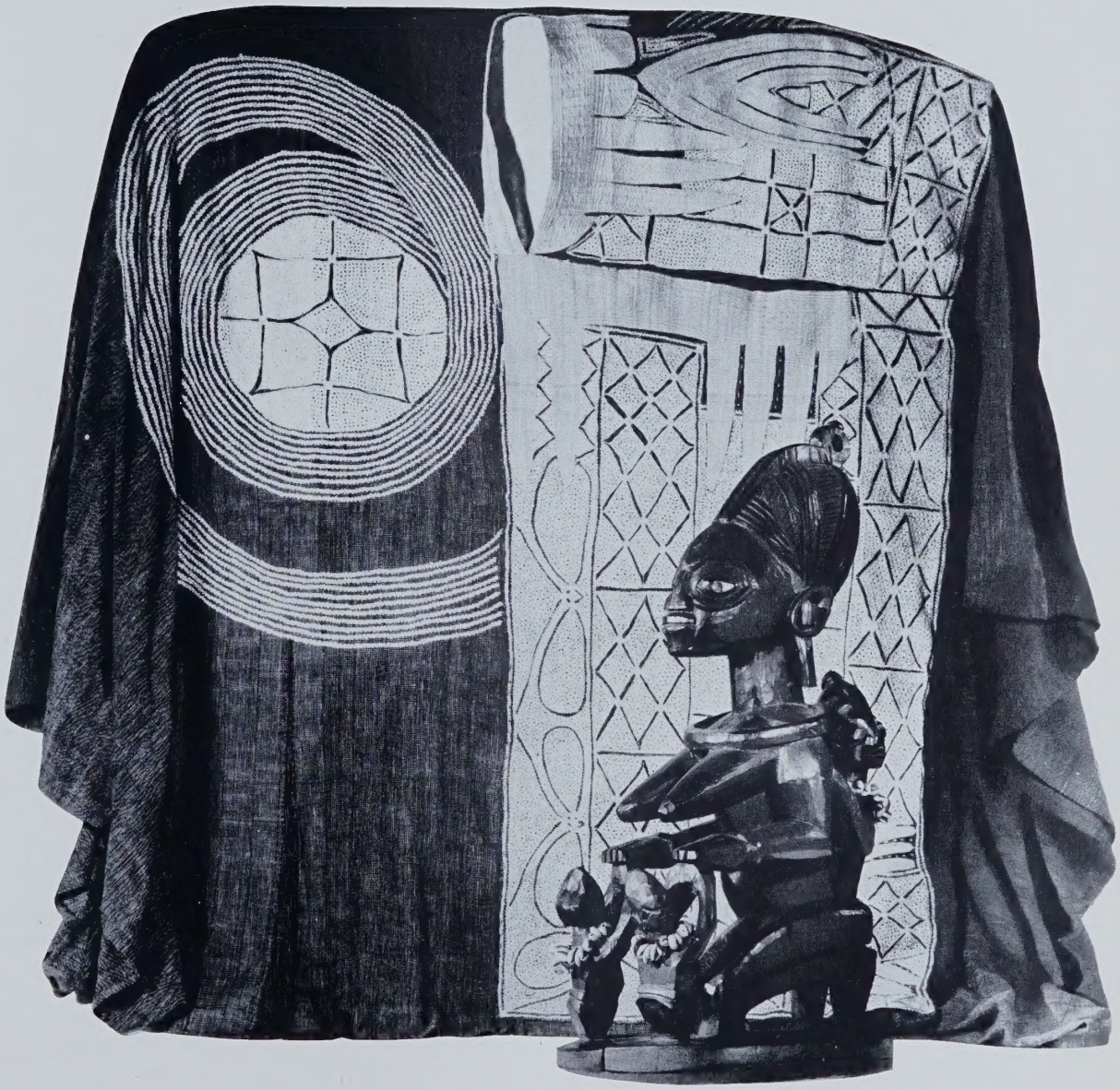
PORTRAIT HEAD OF A CHIEFTAIN
Benin Kingdom, Nigeria,
19th century
Wood, height 17½″ (959.160)

This well-known sculpture of a kneeling woman surrounded by children, executed in a bright-coloured and highly polished wood, is only tentatively associated with Odudua, as there are none of the usual cult signs. Odudua, a quasi-historical figure, is venerated by the Yoruba as the founder of their state. As often happens in such historical myths, he was in life a man but after death and deification gradually became associated with an earth goddess of the same name and therefore not only in time became a potent deity but has a double significance. In this splendidly stylized cult figure, the ideas of fertility and plenty are clearly expressed, but the protective gesture implies a broader function unusual in African art. The infants all wear necklaces of cowrie shells. Odudua is not a bringer of children for the Yoruba, a function they usually attribute to Shango, the thunder god, but is associated with the fruits of the land.

The Museum collection of African textiles, derived from a number of sources and regions, is rich. This handsome example, notable for the contrast between bold and delicate decorative motifs, is composed of narrow widths of indigo and white striped cotton woven on small hand looms. It is embroidered with white cotton and natural spun silk in laid-work, buttonhole, open chain, and other stitches.

FIGURE OF ODUDUA
Yoruba tribe, Nigeria, mid 19th century
Wood, height 27¼″ (950.126.1)
Gift of estate of Mrs A.W.Banfield

EMBROIDERED TUNIC
Yoruba tribe, Nigeria, early 20th century
Cotton, length 55″, width 97″ (950.126.2)
Gift of estate of Mrs A.W.Banfield



Grotesque effects are common enough and indeed sought in the ritual art of nearly all primitive peoples, but the extraordinary blending of grotesquerie with nobility seen in this headdress is most uncommon. It is a characteristic of the sculptural art of the Ekoi people, who live in the forested upper Cross River country in Nigeria near the Cameroons border. The towering Medusan headdresses of their funeral ceremonies, used in the ancestral and funerary rites of the Ekkpe Society, may represent either a forebear or the spirit of the deceased. The life-like appearance of face and neck is achieved by fitting antelope or monkey skin or ox-bladders over a wooden core with bits of heated metal; human skin was formerly used and derivation from an ancient skull cult is probable. The black spot below the temple is a tribal mark. The extraordinary out-thrusting horns which coil fore and aft like the unfolding fronds of ferns and curve boldly both upward and downward on both sides of the head are exaggerations of the elaborate hairdressing styles favoured by the Ekoi. This example, as remarkable for its dignity as for the extreme elaboration of its decorative forms, is perhaps the finest Ekoi headdress known.

CEREMONIAL HEADDRESS
Ekoi tribe, Nigeria,
19th century
Skin and wood,
height 29″, depth 28″
(935.10.1)

The vast reaches of the Polynesian world in the southeastern part of the Pacific Ocean do not boast ancient civilizations, but the lives and ceremonies of its peoples have produced a rich art which is well represented in the Museum's collections. The paddle-shaped clubs of the Marquesas are considered among the most beautiful wooden weapons ever created. They are made of very hard woods. The decoration, carried out in both low relief and incised line, makes use of the human features, a characteristic of Marquesan decorative design. Here large faces appear on both sides of the club's head and are unexpectedly repeated on a smaller scale at subordinate points of the principal faces. The pupils of the prominent eyes and the tip of the nose are composed of tiny, skull-like faces with deep staring eye sockets. Elegantly incised line is everywhere used with striking effect to emphasize the salient features. The craftsmanship is of great refinement. The contrast between the rich decoration of the head and the smooth polish of the shaft is notable, as is the subtlety of the swelling, curved lines of the overall design.

The Maori feather box for storing ceremonial robes or feathers to be used in their making is of unusual size. The rhythmic carving that covers its whole surface is enriched at points with the flattened heads of birds which have abalone insets for eyes. The pierced rail that serves as handle for the cover is even more richly carved all over its surfaces and joins the two mythical beasts which serve as supports.

Unlike the Hawaiian Islands where feather capes were the prerogative of kings and warriors, in New Zealand it was the Maori women of rank who wore these brilliant cloaks. The feathers are stitched to a flexible fibre-mat backing and the edges are embroidered in coloured cotton.

MAORI FEATHER CAPE
New Zealand,
19th century or earlier
48½″ × 45″ (920.45)
Gift of Mrs G.M.Strong

MAORI FEATHER BOX
New Zealand,
19th century
32¼″ × 9¾″ × 5¾″ (947.115)

CLUB
Marquesas Islands,
19th century
Length 56½″
(909.17.17)

New Guinea is an area still richly productive of art, notable for its richness of decorative invention, its variety from one region to another, and the technical skill of its creators who are only now emerging from Stone Age conditions of living. Ancestor worship is general, because all life is believed to be controlled by spirits who must be propitiated. Of the various forms of artistic expression found in New Guinea, Asmat art is remarkable for a mode of expressive style, in which figures are rendered in terms of voids defined by elegant linear curves, and is unique for its humour. The Museum possesses several important Asmat pieces including a very rare initiation boat (normally burned after use) and this engaging figure of an ancestor or ancestral spirit. The tiny eyes, the self-satisfied smile of achievement, the witty stylization of the toes curling about the base of the staff to support it, and the relaxed comfort of the posture are details which in no way diminish the essential dignity of the figure as a whole.

Although the Philippine Islands have been well known to westerners for the past four centuries, too little attention has been paid to their indigenous arts. The exact provenance of this monumental ladle is unknown. It is carved from a single piece of very heavy hardwood and is highly polished. A subtly carved mask, most skilfully accommodated to the tapering roundness of the bowl, is its dominant feature. Two squatting and reflecting figures are superimposed in the handle rather like elements of a totem pole and the supporting loop at the top is given a flourishing double twist in simulation of a cable of wire or heavy rope.

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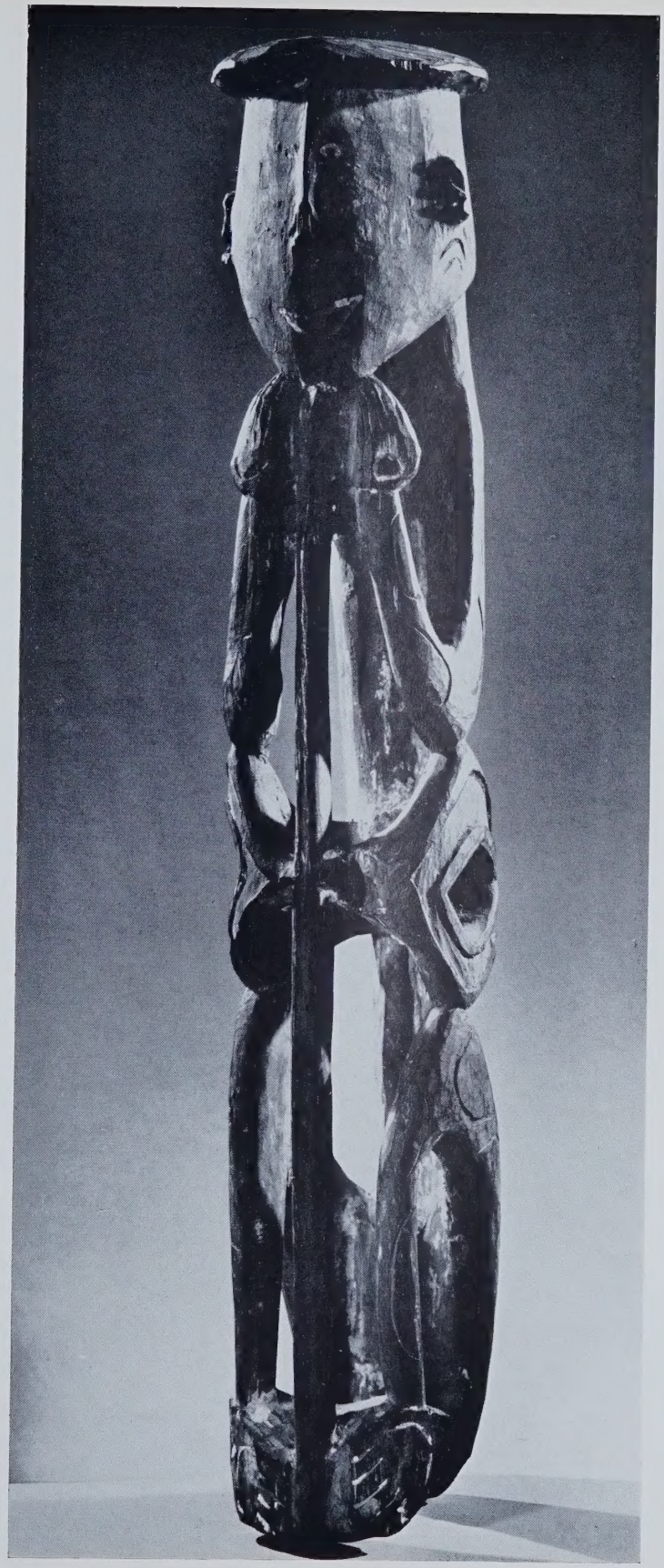
ANCESTRAL FIGURE
Asmat,
Dutch New Guinea,
20th century?
Wood, traces of colour,
height 27½″ (958.117.6)

CEREMONIAL LADLE
Igorot tribe,
Philippine Islands,
20th century?
Wood, 32½″ high
(958.117.3)



SUSPENSION HOOK
Melanesian, Sepik River,
New Guinea, 20th century
Wood, painted, height 71″ (961.164)
Gift of R.W.Finlayson, Esq.

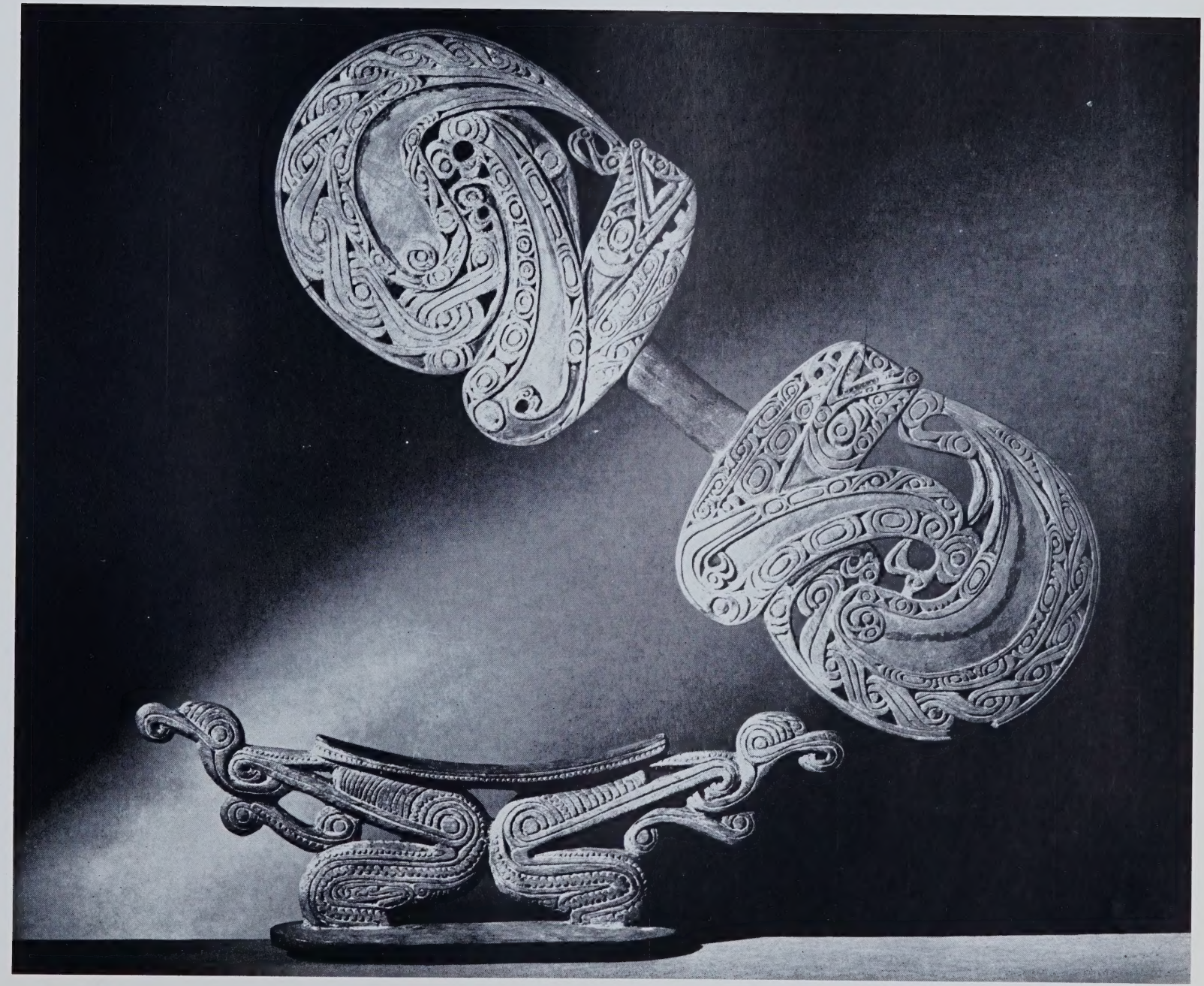
The realistic, childlike, and often terrifying art of the Sepik River peoples of northern New Guinea is in strong contrast to the abstract and elegant forms of the carved objects deriving from Papua to the south of them and the Trobriand Islands off the Papuan shores to the east in the Coral Sea. The crudely coloured life-size Sepik River figure, perhaps representing a successful head-hunting ancestor and therefore exercising a protective function, performs a purely practical one as well, for these figures are suspended in the men's lodges and the hornlike projections at the base serve as hooks for hanging weighty objects.

The Trobriand Island dance shield, grasped by the connecting shaft, is meant to be seen in motion. The flowing and intricate patterns both decorating and piercing its surface incorporate abstract representations of birds and the two principal areas present what appear to be mirror images of each other but are actually full of subtle and strongly rhythmic variations.

The elegantly balanced symmetry of the Papuan head-rest is much more literal, although it too abstracts bird and crocodile motifs to attain its decorative effect. The rich carving of its curvilinear surfaces is emphasized by rubbing white lime into the incised lines and serpentines.

DANCE SHIELD
Melanesian, Trobriand Islands, 19th century
Wood, length 27⅞″ (924.35.3)

HEAD-REST
Melanesian, Papua (S.E. New Guinea),
19th century
Wood, length 19½″ (924.35.2)



The great sequence of Andean cultures extends back to roots datable at least as early as 2500 B.C., and the Incas were preceded both by important localized cultures with distinctive features and by at least two extended empires. The Nazca culture was centred on the south coast of Peru and persisted through most of the first millennium A.D. It was notable for its marvellous textiles, of which the Museum has fine collections, and for its polychrome pottery, both of which have survived in large quantities thanks to the now arid climate. It had a complex government and produced extensive well-planned cities connected by fine highways. The elaborate decoration of the pottery is carried out in a broad but muted range of colours, unlike the textiles, but equals them in the refinement of semi-abstract motifs. These range from easily recognizable birds, fish, and animals to highly stylized symbols for mythical beasts.

The effigy vessel simulates a mummy bundle in which the body is buried in a seated position with flexed knees, wrapped in a fine poncho, perhaps of llama wool; such vessels accompanied the burial.

The Mochica culture which flourished during the same period, but in the coastal valleys of northern Peru, is distinctive for the vigorous realism of its pottery. Our knowledge of the Mochica, despite the total lack of written history, is remarkably full because every conceivable aspect of both daily and ritual life is faithfully recorded in pottery, as are large numbers of vivid portraits. They also modelled their utensils in the forms of domestic animals, vegetables, fruits, and other familiar things. The example illustrated in the centre represents a vegetable visited by snails.

The Nazca feather poncho, of exquisite workmanship, demonstrates the vigour of Nazca style at its most refined level of geometrical simplification. The popular modern belief of cultural contact between Peru and Polynesia could take this and the Maori cape on page 165 as jumping-off points, but the museum visitor familiar with the feather parkas of the High Arctic will be warned to maintain reserve.

FEATHER CLOAK
Nazca culture, Peru, A.D. 400 – 1000
Feathers, length 42″, width 29″ (934.34.1)

STRAP-HANDLED VESSEL
Nazca culture, Peru, A.D. 400 – 1000
Burnished terracotta, polychrome decoration, height $6\frac{3}{4}$″ (931.11.2)

STIRRUP VESSEL
Mochica culture, Peru, A.D. 400 – 1000
Burnished terracotta, bicolour decoration, height $9\frac{3}{8}$″ (924.34.9)

EFFIGY VESSEL
Nazca culture, Peru, A.D. 400 – 1000
Burnished terracotta, polychrome decoration, height $7\frac{3}{8}$″ (952.128.4)
Gift of Mrs R.V.Le Sueur

Two cultures less alike in their artistic expression than the classic Mayan of the Yucatan peninsula and the classic Colima of western Mexico could scarcely be imagined, yet these superb examples are not only from the same sub-continent but are believed to date from roughly the same period.

The Reclining Figure marks a high point in a civilization aristocratic and sophisticated. It is fully realized in the round and is monumental in effect despite its diminutive size. Elaboration is restricted to the hairdress, and attention is entirely confined to the intense intellectual concentration of the prince, who is engaged, perhaps under the influence of mescal, in divination. He is absorbed in the interpretation of a vision seen in the depths of the polished black obsidian or pyrites mirror tilted on the couch before him. This is a unique piece and one of the finest surviving from the great range of mortuary figurines recovered from the Sacred Isle of Jaina.

The truculent yet humorously observed Seated Warrior with an axe defensively raised in the air represents the lusty quality of Colima figural pottery. The full volumes, the emphasis on profiles, the exaggeration of significant details, and virtual suppression of inessentials are characteristic of Tarascan art.

RECLINING FIGURE
Classic Maya (Jaina style), Mexico,
A.D. 500 – 700
Unglazed clay with traces of polychrome,
$7\frac{3}{8}'' \times 8''$ (957.105)

173 SEATED WARRIOR
Colima (Tarascan style), Mexico, A.D. 500–900
Burnished terracotta, height 11½″ (957.90)

Among the Museum's holdings in pre-Columbian art and artifacts, pride of place belongs to the great range of Oaxacan material which is all but unique outside of Mexico. The Monte Alban culture, more familiarly referred to as Zapotec, arose at an early date in the southern valleys of Oaxaca, was already well developed at about the beginning of the Christian era, and flourished until after A.D. 1300, when it was displaced by the Mixtec. Its great ceremonial centres, Monte Alban and Mitla, are among the most important archæological sites in the western hemisphere. Zapotec ceramic art strongly reflects the complex and fierce nature of their religion and it reaches its highest expression in the urns representing gods and great personages which were placed as offerings in tombs, probably containing food for the after life. The examples illustrated, although all small in size and between them covering a period of nearly a thousand years, share the monumental quality so characteristic of this culture. Their composite character offers difficulties of interpretation though much is now known of identifying attributes and dating glyphs.

The squat personage, with towering, masked headdress surmounted by the leaves of life is still unidentified, though the subsidiary face in the crown, whose jade earplugs echo those of the seated personage, represents the god Cocijo. The majesty of this piece is typical of the early epoch of transition.

The kneeling personage of the second example represents a woman whose elaborate winged headdress is mounted by the helmeted head of the most ancient of the Zapotecan deities. The helmet itself rises to the lunging head of a bird with distended beak. The workmanship is much coarser than that of the earlier periods, but the dominant monumentality of concept still confers great dignity to the figure.

The terrifying broad urn with a skull suspended about its neck is a fine and rare example from the early part of the third Zapotec epoch. It is believed to represent the Jaguar God, who is concealed by the mask of the deity of the Maize Complex known as the God with the Open Beak of a Bird. The Jaguar God, despite his appearance, was not only omnipotent, but the most beneficent of the gods and the very source of life. The form derives from very early prototypes and is notable, despite its fierceness, for the architectonic mastery which controls all its complicated detail.

FUNERARY URN
Monte Alban culture, Mexico, A.D. 150 - 300
District of Zimatlan, Oaxaca
Clay, height 10¼″ (917.4.33)

FUNERARY URN
Monte Alban culture, Mexico, *c.* A.D. 1100
Lachigola, District of Tlacolula, Oaxaca
Clay, height 8″ (917.4.34)

BRAZIER OR FUNERARY URN
Monte Alban culture, Mexico, A.D. 300 - 550
San Juan Guelavia, Tlacolula District, Oaxaca
Clay, height 11⅝″ (934.24.4)

The Museum is most fortunate to possess several very large collections of Southwest Indian pottery from New Mexico and northern Mexico which not only cover very long periods of stylistic development from naturalistic observation to extreme forms of abstract symbolization but are extraordinary for their wealth of decorative ideas. They continue to be rich sources for students of design.

The mirror-image bowl of dancers posed like sacrificial victims, which comes from the Mimbres Valley in New Mexico, is painted in stark black on a fine white ware and is notable for the delicacy and control of the fine-line borders. The hole in the bottom is deliberate, a ceremonial "killing" of the bowl before it was placed in its owner's grave.

The effigy jar of almost the same period, with its smiling head and cloud-form abstract decoration, is a rather rare type of vessel dug out of a large necropolis at Casas Grandes in the north Mexican state of Chihuahua. The grateful natives of the modern community near this ancient site excavated it and gave its rich finds to an El Paso benefactor who had heard of their plight when Pancho Villa's revolutionary activities had reduced them to starvation and had saved their lives with a timely gift shipment of grain. A third of this collection later came to the Museum, the other parts being divided between Washington and Santa Fe.

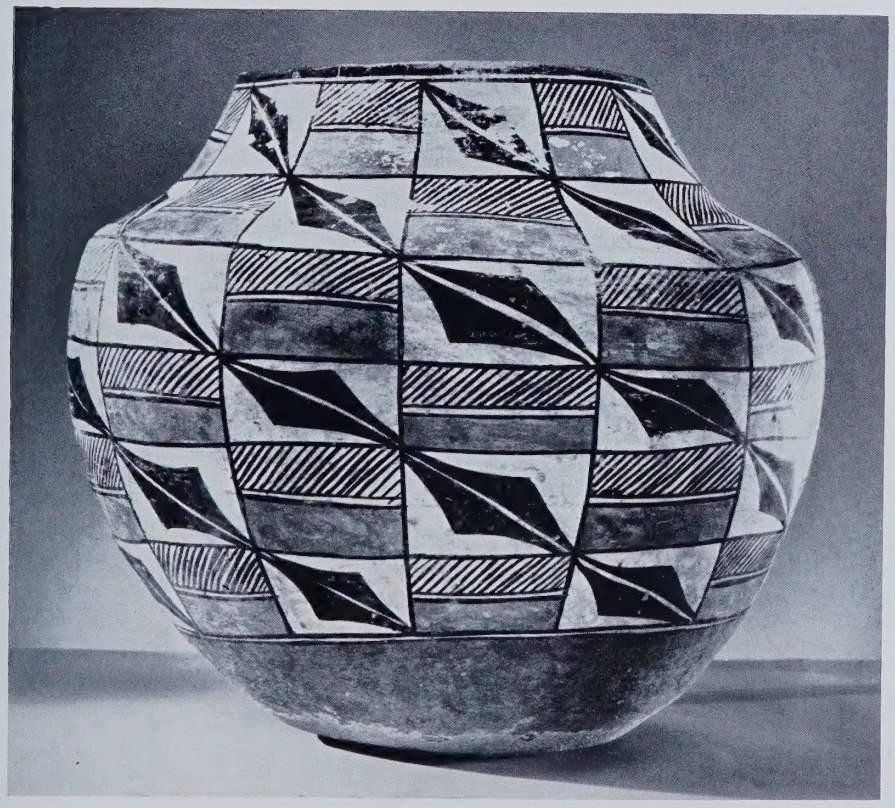
The collections are also rich in the handsome and well-known wares of the several great *pueblo* pottery centres of Arizona and New Mexico. They were fortunately assembled at a time when it was still possible to accumulate numerous fine examples of traditional styles uninfluenced by the demands of the modern tourist traffic which produced a rapid change in the present century. This *pueblo* pottery, like the Casas Grandes and Mimbres examples, was not thrown on a wheel but built up with slender coils of clay. The *olla* or water-jar from the sky *pueblo* of Acoma, decorated with highly conventionalized designs in black, white, and yellow-orange, is characteristic of the unusually thin-walled ware and elegance of form for which the Acoma potters were famous. The coarser drawing and shape of the *olla* with deer motifs is characteristic of the old work of the Zuñi *pueblo*, where animal motifs were highly favoured in the nineteenth century. Its fabric is much heavier and thicker than the Acoma ware.

BOWL
Mogollon culture, Mimbres period,
New Mexico, *c.* A.D. 1100
Pottery, diameter $11\frac{1}{2}''$, depth $4\frac{1}{4}''$
(931.38)
(*Top left*)

EFFIGY JAR
Casas Grandes culture, Chihuahua,
Mexico, *c.* A.D. 1200
Pottery, diameter $5\frac{1}{2}''$, height $6\frac{1}{2}''$
(931.36)
(*Top right*)

OLLA
Anasazi culture, Pueblo V period, Acoma,
New Mexico, mid 19th century
Pottery, diameter $11\frac{3}{4}''$, depth $10\frac{3}{4}''$
(931.39)
(*Bottom left*)

OLLA
Anasazi culture, Pueblo V period,
Zuñi, New Mexico, mid 19th century
Pottery, diameter $12\frac{1}{2}''$, depth $9\frac{1}{8}''$
(901.4)
(*Bottom right*)



The fine and varied mask collections of the Museum, representing nearly every part of the world, have developed to an extent that they formed the subject and most of the matter of a spectacular exhibition in 1959. The illustrations of its catalogue furnish a broad compendium of the holdings which can only be reflected here in the most summary form. Masks offer a particularly rewarding study because, having been employed by virtually every culture in the history of civilization as far back as our palæolithic ancestors, no single form of artistic expression so clearly and variously reflects the fears, aspirations, and fantasies of man. No other form provides such consistently valuable clues to man's relations to man, to his environment and to his beliefs and superstitions, to his games and his most deeply reverent and private thoughts about his gods and his destiny. Considering that the majority of masks are anthropomorphic and that the anatomy of the human skull varies so little from age to age and from race to race, the range of inventive fancy employed in their design is astonishing. The range of their materials is as enormous as the extremes of climate and environment from which they have sprung. This is clear even from the four examples chosen for coloured illustration, all from the North American continent.

The serene and noble funerary mask of translucent semi-precious stone, probably from the ancient ceremonial centre of gigantic pyramids and temples at San Juan Teotihuacan near Mexico, differs from the others not only in its material but in its intention. It was not meant to be worn by a living celebrant, but to honour the dead – whether to protect him in the grave or to represent him in imperishable form is unknown. Smaller pectoral masks of onyx or jadeite were occasionally worn by priests, but these large and rare life-size masks, unpierced and unhollowed to fit the face, have been found only in tombs. Undamaged examples as fine as this are exceedingly rare.

The other three examples have all been made and used within living memory. The beautiful Kwakiutl moon mask of yellow cedar, collected by G. T. Emmons, represents the moon in human form as a beneficent spirit. The carving is of great refinement and the subsidiary decoration restrained.

The Naskapi mask from Labrador, collected by Frank G. Speck, is indicative of man's enduring and saving ability to laugh at himself. It is made of the tanned skin of a caribou calf, most skilfully shaped to human configurations – as elegant and caricatural in this respect as a Japanese lacquer mask – and is trimmed with the fur of a seal pup.

The large and fierce Tsimshian mask, collected on the Nass River by Marius Barbeau, represents the Spirit of Sleep. It is made of cedar wood which was formerly crowned with bear skin and has revolving eyes and a movable, clacking lower jaw. The eyes themselves are miniature masks. The vigour of its forms and carving make of it an exceptional piece, as does its imaginative painted detail.

BURIAL MASK
Teotihuacan culture, Valley of Mexico,
A.D. 300 – 900
Green onyx, height $7\frac{1}{4}''$ (958.83)
Gift of Mrs Edgar J. Stone

MOON MASK
Kwakiutl, British Columbia,
early 20th century
Cedar, painted, height 13″ (939.31.7)

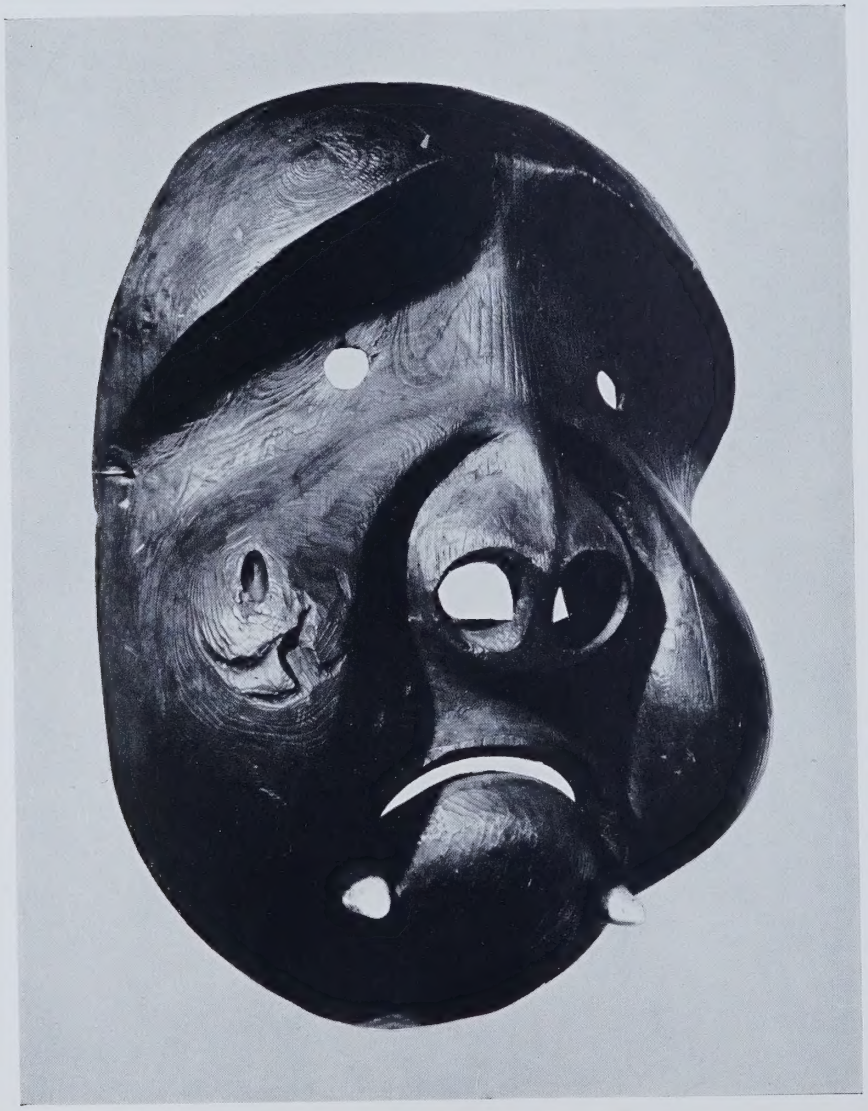
CLOWNING MASK
Naskapi, Labrador,
probably early 20th century
Skin and fur, height 11″ (958.131.596)

ANTHROPOMORPHIC MASK
Tsimshian, British Columbia, *c.* 1905
Cedar wood, painted and inlaid,
height $15\frac{3}{4}''$ (929.21.5)

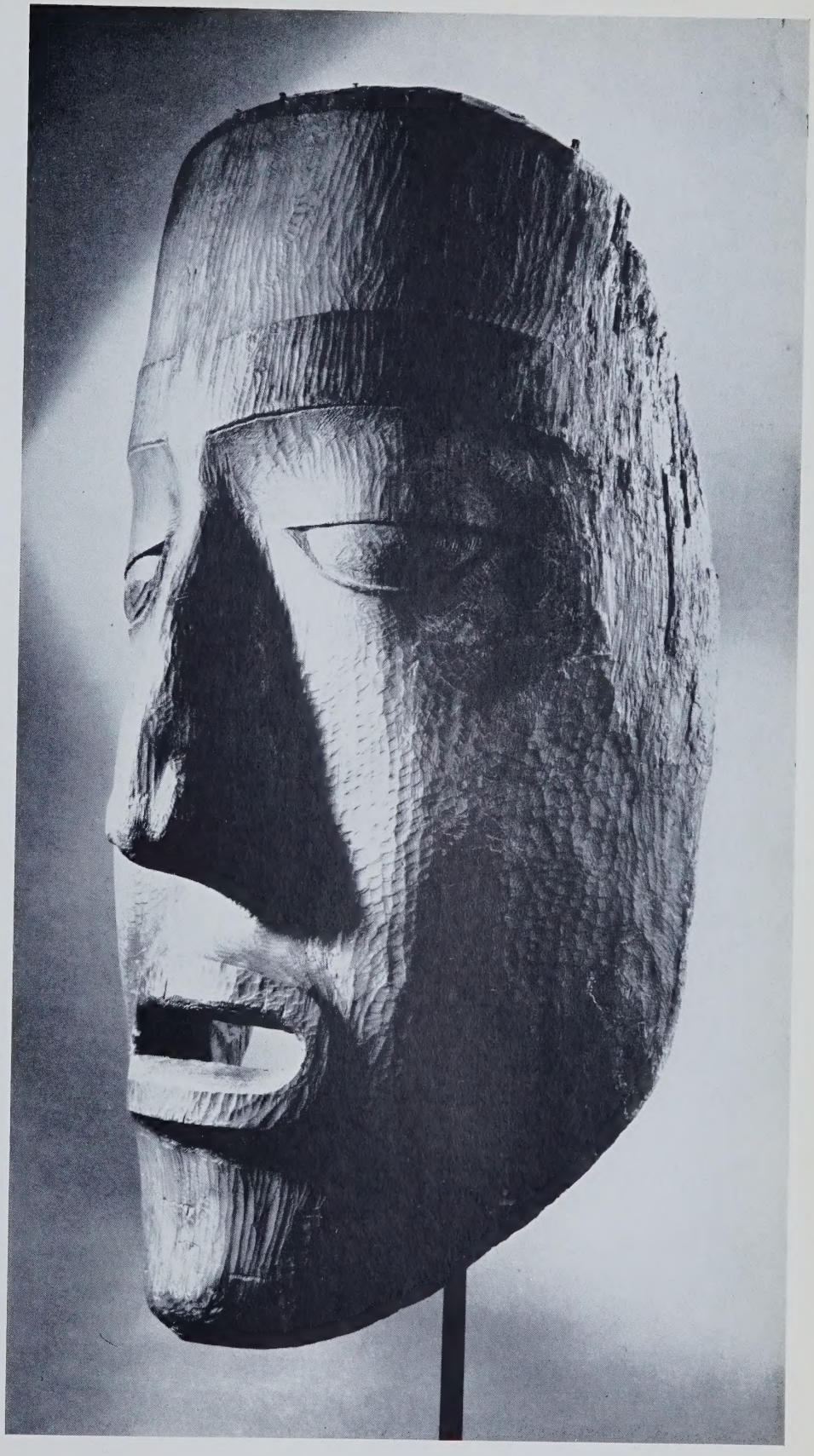
Two further North American masks extend the range of this endlessly absorbing genre. The Eskimo mask with the swollen amplitude of its volumes, the tiny eyeholes, the boldly jutting brow line, and the little ivory tusks strangely piercing through the sides of the chin would be less surprising in an African context than in that of the treeless Arctic. It is made of driftwood and bears traces of colour. It is unfortunately not known where it was found, but it presumably represents a spirit, in which Eskimo mythology abounds.

The huge Kwakiutl spirit mask, hewn with adzes out of a great red cedar tree and discreetly painted across the brow and on the open lips with red, is one of the noblest examples of Northwest Indian art in existence. It is almost as tall as a man, and was said to stand in the village of Chief Mahquah on Quatsino Sound, Vancouver Island, where it was collected, as representative of a protective spirit known as Ku-Ku.

ANTHROPOMORPHIC MASK
Eskimo, area unknown,
early 20th century
Wood and walrus ivory, height 9″ (958.173)



SPIRIT MASK
Kwakiutl, British Columbia,
late 19th century
Red cedar, height 56″ (920.30.1)



MINIATURE TOTEM POLE
Haida, Queen Charlotte Islands,
late 19th century
Stone, height 25½″ (927.37.149)

It is virtually impossible within the limits of a book-size page to convey an adequate idea of the true majesty of the great heraldic totem poles which are the glory of Northwest Coast Indian art, and translation into terms of the miniature argillite carvings conveys an equally false impression. Of the four major examples in the Museum, which have to stand in stairwells to ensure their preservation, the celebrated Mountain Chief pole is over eighty feet tall and has defeated every photographer. The sense of massive sculptural power which is so distinguishing a feature of the best poles is however retained, if one thinks of it as an element of a towering pole, by this remarkable specimen in stone. It depicts a bear and a raven and is said to have been found in the woods at an unknown spot by two sailors.

The use of short copper daggers was common in combat among the Northwest Coast Indians until the introduction of firearms and pacification made them of ceremonial value only. Examples of such high quality are most rare and this specimen is a masterpiece of primitive art and craftsmanship. The fine balance and strength of the piece are evident even in the reproduction, and the vitality of the bird's head which forms the pommel is striking. The artisan has made effective use of the variant colours in native copper and has employed bits of abalone shell to suggest most skilfully the smooth iridescence of feathers and the glitter of the eyes.

The short Maori club called *pata rakau* was or could be used both to strike upward under the chin or to give a smashing blow to the temple. The type dates from after European colonization and is largely ceremonial; it derives from a more utilitarian whalebone club. In this fine example, with its iridescent inlay and richly incised decoration of all its surfaces except the smooth hand grip, the sharp eye may detect two small stylized human figures. One lies across the top of the pommel and the other at the juncture with the shaft.

DAGGER
Tlingit or Haida,
British Columbia, 19th century
Copper, abalone shell, and leather,
length 20″ (957.163)

CLUB
Maori, New Zealand, 19th century
Wood and mother-of-pearl,
length 16¾″ (920.48)

FALSE-FACE SOCIETY MASK
Six Nations Iroquois (Onondaga),
Ontario, mid 19th century
Wood, painted, shell, bone,
and horsehair,
height exclusive of hair 12¾" (922.1.29)
From the Chiefswood Collection,
gift of Miss Evelyn H.C.Johnson

Two features of Northeast Indian art which have made a lasting impression were the terrifying masks of the Iroquois False Face Societies and beaded wampum belts. Such masks, which were cut from standing trees, were used in curing ceremonies because, although the spirit they represent was regarded as the source of disease, he had been directed into beneficent pursuits after being defeated by the Great Father and hurled into a mountainside by which he was left permanently disfigured. This splendidly vigorous example, younger by nearly a century than the oldest in the Museum's collection, was a gift of the sister of the Mohawk poet, Pauline Johnson.

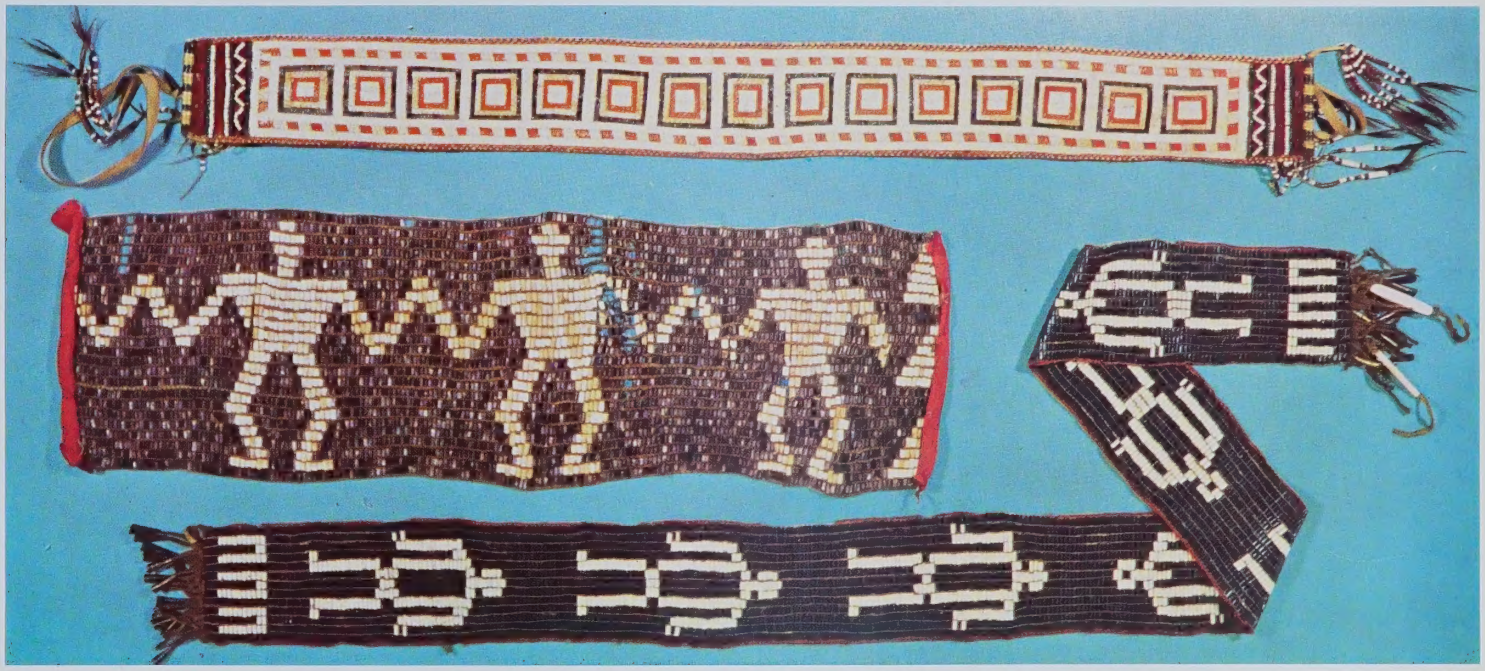
Wampum belts, originally always made of shell beads but occasionally after 1800 of glass trade beads, were used not only to seal pacts, as pledges of official good faith and as records among a people without writing of council decisions and treaties, but also to mark stages in orations. They were already in common use in colonial times and the broad belt with three linked figures is a fine example of the early period. The quillwork belt, a unique example for the time and place, but with no religious or political significance, was given about 1819 at Rice Lake, Ontario, to Charles Fothergill by a Missisauga called Captain Mohawk, whom he had befriended after a serious accident.

QUILLWORK BELT
Missisauga,
Ontario, *c.* 1819
Porcupine quills,
dyed, $32\frac{1}{2}'' \times 3\frac{1}{4}''$ (945.41)
Gift of James Baillie, Esq.

WAMPUM BELT
Six Nations Iroquois,
Ontario, *c.* 1700 – 1800
Beads, $24\frac{1}{2}'' \times 7\frac{1}{2}''$ (937.39.1)
Gift of Miss Evelyn H.C.Johnson

WAMPUM BELT
Six Nations Iroquois,
Ontario,
early 19th century
Beads, $53\frac{1}{2}'' \times 3\frac{1}{2}''$ (930.38)
Source unknown

WAMPUM AND QUILLWORK BELTS



CANADIANA

Among the hundreds of paintings and thousands of watercolours, drawings, engravings, maps, and other matter assembled by Dr Sigmund Samuel over the past fifty years for the Canadiana Gallery, pride of place is given not to any of the paintings by more celebrated masters but to the straightforward portrait of a bright-eyed and self-assured young man in military uniform. This is the future General Wolfe and is thought to be one of the two portraits certain to have been painted from life. He sat to Highmore, according to Whitley, in 1745 when he was only nineteen but was already a distinguished veteran of the War of the Austrian Succession and had just been breveted a brigade major. He was apparently too busy between this time and his glorious but untimely death during the taking of Quebec in 1759 ever to sit for more than one other likeness. Joseph Highmore, a contemporary of Hogarth and illustrator of his friend Samuel Richardson's *Pamela*, attained no more than local distinction as a painter, but was a well-known figure in the literary and artistic circles of London during his long lifetime and left a number of portraits, such as this, which give us our only accurate idea of the appearance of some of his eminent contemporaries. A second version of this portrait is in the National Archives at Ottawa and John Clarence Webster believed, despite the contemporary evidence available to Whitley, that the date of the sitting was more probably 1749-50. A second *ad vivum* portrait by an unidentified painter is in the Webster Wolfe collection at St John.

PORTRAIT OF GENERAL WOLFE
1745(?)
Joseph Highmore (1698–1780)
Oil on canvas, $30\frac{1}{8}'' \times 25\frac{1}{2}''$
(953.195)

One of the most appealing pictures in the Canadiana collections is this fine and characteristic portrait of a young officer of the Royal Marines by the Boston-born painter, John Singleton Copley. It must date from a period about fifteen years after his removal to England in 1774, but preserves the direct and manly simplicity of his early work. The no-nonsense pose is easy, the essential detail sharply observed but restrained, the composition and the projection of character firm and uncomplicated. An intriguing detail is the intrusive shoulder of the Chippendale mahogany chair. Little is known of the sitter, and it is uncertain whether he served in Canada, though his uniform was familiar here. His seat was at Strawley in Worcestershire and the portrait remained until recently in the possession of descendants. The obituary affixed to the back of the canvas tells a story familiar enough in the eighteenth century, and the only detail of personal history which Copley could not foresee and portray was his sitter's premature death. It tells us that "We have to add to the long and melancholy list of valuable officers, who have fallen a sacrifice to the fatal climate of the West Indies, Captain Squire of the Marines, who died at Martinico in November last. The Marine Corps has sustained in him the loss of an excellent and valuable officer; Society an ingenious and accomplished member; and private friendship will long have to lament the death of a sincere, disinterested and faithful friend. In short, those who know him best, esteemed him the most and may with strict justice apply to him the following quotation from the poet: – *Hic murus abeneus asto Nil conscrira fibi, nulla Pallescere Culpa.* 1795."

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PORTRAIT OF CAPTAIN SQUIRE
John Singleton Copley (1737 – 1815)
Oil on canvas, 30″ × 25″ (948.197.3)
Gift of Dr Sigmund Samuel

One of the best known and most fascinating among the large number of canvases, watercolours, drawings, and prints by or after Cornelius Krieghoff in the Sigmund Samuel Canadiana Gallery is the detail-crowded painting called *Officers' Trophy Room*. The position of the apostrophe is important, as it is not considered that this enormous accumulation of objects represents the personal efforts of the serious young officer reading at the table but is rather either a catalogue of a regimental collection or a wholly imaginary scene. It has nonetheless so personal an atmosphere that one would really like to know who the young man was and whether in the lumber room of some country house in Scotland all these things might someday come to light again. It has been suggested that the scene is the trophy room of the Montreal Garrison Club, but Krieghoff is known to have been resident in Toronto from 1846 to 1848, not moving to Longeuil near Montreal until the latter year. The pictures on the walls are all by Krieghoff, though not all can be traced today. A few objects had certainly come from home: the bust of Shakespeare, the travelling-chest converted into a bookcase, the small Greek vase, perhaps the fishing creel. Nearly everything else represents Canadiana in some form or other. There are numerous trophies of the field in the shape of fur rugs, antlers, stuffed birds and mounted heads, a turtle carapace. The games equipment includes a lacrosse racquet, a toboggan, and snowshoes. There is a whole museum of Indian souvenirs, ranging from a model birchbark canoe to bead jewellery and costumes. The fire is on the hearth, the puppy at its bowl, and the reading-matter no doubt edifying. This is a picture for an historian rather than an æsthete, but all may be grateful for the colourful information it conveys. Krieghoff's merits as an artist have in European terms been grossly overrated, but as an early if frequently repetitious recorder of the life of *habitant* and Indian and the still largely untouched landscape of the Quebec he knew as a young man, he has left an indelible record and holds a most secure place in the archives of Canadian art.

OFFICERS' TROPHY ROOM, 1846
Cornelius Krieghoff (1815 - 1872)
Oil on canvas, $17\frac{1}{2}'' \times 25\frac{5}{8}''$ (954.188.2)
signed and dated 1846
From the Collection of Miss Helen Norton

English styles, in furniture, dress and other matters, with some previous history in the Maritimes and then in Quebec after 1763, were firmly introduced during the massive immigration of United Empire Loyalists between 1783 and 1789. Much fine Canadian furniture of the late eighteenth and early nineteenth centuries now passes for American and long ago left the country, but the Museum does possess a group of outstanding examples, of which this suave sideboard may stand for the type based on Sheraton and Hepplewhite designs but carried out in native woods and with a sturdier quality. This style has come to be known as "Canadian Regency."

There is a very long tradition of fine furniture-making and carving in Quebec, for both ecclesiastic and domestic purposes. Fine examples of domestic furniture of the seventeenth and eighteenth centuries in the French style are now rare because of the prevalence of fires in that province, but the Museum owns a substantial collection of which the butternut commode illustrated is a representative example. The crispness and fluency of the carving are not provincial, and apart from the wood its only colonial accent may perhaps be detected in the exaggerated aprons, as pendulously drooping as the dewlaps of moose.

BOW-FRONT SIDEBOARD
Upper Canada or Eastern Townships
of Quebec, *c.* 1800
Curly maple veneer, height 31¼″, length 55″
(957.149)

SHAPED COMMODE
Louis XV, probably Ste Geneviève, Quebec,
second half of the 18th century
Butternut, height 33″, width 42″ (954.137)
Purchase from the Laidlaw Fund

PAX
Laurent Amiot (1764 – 1838)
Silver, $4\frac{1}{2}'' \times 2\frac{1}{2}''$ (960.139)

The requirement of canon law that all the sacred physical elements of the mass be kept in vessels of silver or gold (of the latter there was virtually none and of the former little enough in circulation) was responsible for the early development of a tradition of solid craftsmanship in precious metals in the French province of Quebec. This tradition survived the collapse of New France and continued strongly, especially in Quebec and Montreal, until it was finally engulfed by the industrial revolution. Domestic silver is even more rare than ecclesiastical and has long been a favourite of Canadian collectors. The *pax* seems not to have been commonly made or used in Quebec and is therefore a rare type of Quebec ecclesiastical silver. Laurent Amiot or Amyot was the most productive of all Quebec silversmiths and less notable as a craftsman than perhaps only François Ranvoyzé (1739-1819).

Early Canadian glass was until very recently a neglected subject, and the Museum was fortunate to receive as a gift from Dr Lorne Pierce the unique documented collections formed by the late Edith Chowne Pierce and by Gerald Stevens. The earliest known Ontario blown glass, of great rarity, comes from Mallorytown near Kingston and has a characteristic aquamarine tint. Since the blocks for this book were made, an even finer piece, in the form of a pedestal sugar bowl, has been received as a gift from Mr and Mrs Stevens.

THE BURNHAM BOWL
Canadian (Mallorytown, Ont.) *c.* 1825
Glass, height 5¾″, diameter 4″ (957.53.1)
Gift of Dr Lorne Pierce

THE BATES PITCHER
Canadian (Mallorytown, Ont.) *c.* 1825
Glass, height 6½″, diameter 5¼″ (957.53.2)
Gift of Dr Lorne Pierce

This splendid pair of altar candlesticks has been attributed to the fountainhead of fine furniture-making and ecclesiastical carving in New France, the school established about 1685 by François-Xavier de Laval, first Bishop of Quebec, at St Joachim (Cap Tourmente). For this purpose he caused to be brought out, principally from southern France, some twenty designers, carvers, and other craftsmen as teachers. It was thus that the needs of church and gentlemen alike were to be suitably met. Although the school ceased to exist in 1705, the traditions of craftsmanship it established in near-wilderness are not yet entirely extinct. The robust design of these candlesticks, as of the furniture, came of course from France, but the crisp delicacy of the carving is of a quality that gives no suggestion of provinciality. Were the woods not identifiably Canadian, suspicion of a metropolitan origin would be justifiable. Because of this, the attribution to the Bishop's admirable craft school at Cap Tourmente has been made with confidence, and for this reason they provide an appropriate visual colophon to this selection of the art treasures of the Royal Ontario Museum.

ALTAR CANDLESTICKS
Louis XIV, Province of Quebec, *c.* 1700
Pine and basswood, height 34″, excluding pricket (949.256)

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Kwakiutl Spirit Mask

182 – 183 Haida Stone Miniature Totem Pole
Tlingit or Haida Dagger and Maori Club*

184 – 185 Iroquois False-Face Society Mask
Wampum and Quillwork Belts*

CANADIANA

186 – 187 "General Wolfe" by Joseph Highmore*

188 – 189 "Captain Squire" by John Singleton Copley

190 – 191 "Officers' Trophy Room" by Cornelius Kreighoff

192 – 193 Bow-front Sideboard,
Upper Canada or Eastern Townships
Shaped Commode, Quebec

194 – 195 Mallorytown Glass:
The Burnham Bowl, the Bates Pitcher
Pax by Laurent Amiot

196 – 197 Altar Candlesticks, Quebec

*COLOUR PLATE

ENDPAPERS
Wrought-Iron Gates, North Italian, 17th century
13′ by 9′ 10″ (922.5.1)
Gift of Sir Robert Mond

JACKET
Female Torso, Indian, Rājputāna, 11th century A.D.
Sandstone, height 19½″ (934.31.7)

Officially established by an Act of Parliament in 1912, the Royal Ontario Museum in its Jubilee year pays tribute to the vision and dedication of two men: To Charles Fothergill, following whose petition to the Legislative Assembly of Upper Canada in 1833 for a "Lyceum of Natural History and Fine Arts in the City of York" a provincial museum was established in 1851. And to Charles Trick Currelly, its founding Curator and first Director, whose contagious enthusiasm and independent collecting since 1900 spurred the dream of a major museum in Toronto into a reality. Growth in collections, facilities, and scholarly reputation has been rapid since 1912, for the Museum has remained true to the aspirations of its founders. As one may read in inscriptions in tablets on either side of the main entrance, the Royal Ontario Museum is officially dedicated to the task of collecting, studying, and exhibiting "The Record of Nature through Countless Ages" and "The Arts of Man through all the Years."

JACKET DESIGN: F. NEWFELD

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